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The dispute among critics over the unity of the Epilogue with the narrative in Troilus and Criseyde is a result of the modern approach the critics have employed in reading the poem. This paper seeks to establish the thematic unity of the Epilogue with the narrative by utilizing the Medieval values of Chaucer's time as a guide to reading the poem. This approach reveals the Epilogue is the explicit statement of the theme implicitly developed in the narrative.

Chapter I examines the Medieval values of sentence, hierarchy, and legendary history and concludes with an explanation of Chaucer's sentence of Charity. Chapter I supports the intellectual search through the surface narrative of a work for the underlying meaning, or the sentence, as the traditional approach to reading in the Middle Ages and as the level on which Chaucer's thematic unity is found. A study of the philosophic mode of the period, that of a hierarchical structure in creation, in society, and in man, reveals the centrality of the moral hierarchy of man to every external hierarchy of which he is a part. An examination of the significance that the Trojan reference in English legendary history held for the fourteenth-century Englishman reveals not only that Troilus' moral fall is that of man, of prince, and of "Little Troy" or state; but it also supports the applicability of this moral cause of political fall to the state of political affairs in Chaucer's time. The research of this background chapter concludes with a focus on the sentence of Charity that Chaucer veils in the double fall of the narrative and expresses in the Epilogue.

Chapter II is an analysis of the conceptual reality of the sentence that the characters and the settings convey in Book I of Troilus and Criseyde. An exploration is made of the role of Fortune in the Medieval

concept of tragedy as Troilus begins his moral fall in the manner of Adam and serves in his fall to define the political fall of Troy. An examination is made of the connection between the guidance of the lower reason in the inner hierarchy and the pursuit of Fortune.

Chapter III traces the moral fall conveyed in the garden imagery of Book II. The object of Troilus' idolatrous and cupidinous love, Criseyde, emerges as the transient beauty of the world that is contained in the exterior garden of paradise or the Garden of Eden after the Fall.

Chapter IV treats the third stage of Troilus' inner fall, completed as he outwardly submits in his idolatrous love to the sovereignty of Criseyde in Book III. The extent of Troilus' idolatry is conveyed by the religious imagery in the Third Book and is matched by his equally total submission to Fortune.

Chapter V centers on the despair Troilus undergoes in Book IV as he loses Criseyde and becomes a victim of Fortune. Every scene in Book IV exemplifies the illusion of earthly pleasures pursued as the ultimate good and conveys the ultimate destruction inherent in a pursuit of Fortune.

Chapter VI traces the full development of Chaucer's sentence in Book V. Chaucer promotes his sentence of Charity by condemning the cupidinous love of the narrative. He develops the inverted hierarchies of Troilus and of Troy fully through a torment of hell into an ultimate destruction of both. The need for Charity in a proper hierarchy for a ruler and his state is implicit throughout the double fall of the narrative and achieves its explicit expression in the Epilogue where all hierarchies are placed in order under Christ.

*Charles P. R. Russell*

THE EPILOGUE AS THE KEY TO

THE THEMATIC UNITY OF

TROILUS AND CRISEYDE

by

Joyce Honeycutt Sloop

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APPROVAL SHEET

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## CHAPTER I

## SENTENCE, HIERARCHY AND

LEGENDARY HISTORY IN TROILUS AND CRISEYDE

The Epilogue in Chaucer's Troilus and Criseyde has been a subject of controversy among critics for a long time. The central point of dispute is the relation of the Epilogue to the remainder of the poem. The various objections Chaucerian scholars have made to the inclusion of the Epilogue in Chaucer's Troilus and Criseyde have been centered on the seemingly contradictory note the Epilogue provides. One of the earliest assailants, John S. P. Tatlock, maintains that the "feeling in the Epilog is in no way foreshadowed at the beginning or elsewhere; it does not illumine or modify; it contradicts."<sup>1</sup> Kittredge feels that Chaucer, lacking a solution, chooses "to repudiate the unmoral and unsocial system which he has pretended to uphold."<sup>2</sup> Curry calls the Epilogue a "sorry performance,"<sup>3</sup> a "nest of contradictions,"<sup>4</sup> and decides "the Epilog is not a part of the whole and is detachable at will, and one need not of necessity consider it at all in an interpretation of the drama."<sup>5</sup>

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<sup>1</sup>John S. P. Tatlock, "The Epilog of Chaucer's 'Troilus,'" Modern Philology, XVIII (April, 1921), 636.

<sup>2</sup>George Lyman Kittredge, Chaucer and His Poetry (Cambridge, 1915), p. 143.

<sup>3</sup>Walter Clyde Curry, Chaucer and the Mediaeval Sciences, rev. ed. (New York, 1960), p. 294.

<sup>4</sup>Ibid., p. 296.      <sup>5</sup>Ibid., p. 298.

Baum perceives the Epilogue as a "patchwork Epilog"<sup>6</sup> and offers as a solution a "forgiven and transfigured" Criseyde, elevated to the height of Dante's Beatrice.<sup>7</sup> To Edwin J. Howard the Epilogue is a "retraction"<sup>8</sup> and to Malone<sup>9</sup> and Wagenknecht<sup>10</sup> it represents a shift in point of view. In opposition to these detractors are those who perceive the essential harmony of the Epilogue with the poem.

Muscatine reflects the more favorable reaction to the Epilogue: "The moral of the epilog is inherent in the poem from the beginning."<sup>11</sup> Perhaps Meech's statement indicates the general acceptance of the Epilogue: "Scholars agree nowadays that the Epilog is a striking performance in itself and the great majority believe, as I do, that it is congruent with the rest of the poem."<sup>12</sup>

#### SENTENCE

Although Robinson suggests in his introduction that "The artistic propriety of the epilogue may always be a matter of dispute,"<sup>13</sup> one

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<sup>6</sup>Paull F. Baum, Chaucer: A Critical Appreciation (Durham, 1958), p. 163.

<sup>7</sup>Ibid., p. 159.

<sup>8</sup>Edwin J. Howard, Geoffrey Chaucer (New York, 1964), p. 116.

<sup>9</sup>Kemp Malone, Chapters on Chaucer (Baltimore, 1951), p. 141.

<sup>10</sup>Edward Wagenknecht, The Personality of Chaucer (Norman, 1968), p. 134.

<sup>11</sup>Charles Muscatine, Chaucer and the French Tradition (Berkeley, 1957), p. 162.

<sup>12</sup>Sanford B. Meech, Design in Chaucer's Troilus (Syracuse, 1959), p. 138.

<sup>13</sup>The Complete Works of Geoffrey Chaucer, ed. F. N. Robinson, 2nd. ed., (Boston, 1961), p. 389. All references to the text of Chaucer are to this edition.



approach in illustrating that the Epilogue is indeed implicit in the poem and in no way contradicts it is to search for the meaning underlying the narrative or to look for the "sentence."<sup>14</sup> In this way one can confirm that Chaucer's design is to provide the reader with a sentence, implicitly developed throughout the narrative of the poem, but explicitly stated in the Epilogue. Such an approach would be in accord with the literary tradition, prevalent in Chaucer's time and extending into the Renaissance, of exercising the mind to perceive spiritual meaning through the use of figurative language.<sup>15</sup> Robertson clarifies this Medieval literary tradition by citing the three levels of reading set forth by Hugh of St. Victor:

As Hugh of St. Victor explains in the Didascalicon, the exposition of a text involves the examination of three things: the letter, the sense, and the sentence. A study of the letter involves the techniques of grammatical analysis. The sense is the obvious or surface meaning of a text, and the sentence is its doctrinal content or "higher" meaning.<sup>16</sup>

To discover the sentence, defined as the doctrinal content or theme of a text or "the idea intended by the author,"<sup>17</sup> is "the purpose of exposition."<sup>18</sup> To search for the higher meaning of a poem concealed in figurative language is thus an expected approach to reading in the Middle Ages. Chaucer himself expresses a concern for a true understanding of his work for he often urges the reader to look for his sentence or to "Taketh

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<sup>14</sup>Bernard F. Huppe and D. W. Robertson, Jr., Fruyt and Chaf (Princeton, 1963), pp. 10-11.

<sup>15</sup>D. W. Robertson, Jr., A Preface to Chaucer (Princeton, 1962), p. 60.

<sup>16</sup>Ibid., p. 315.

<sup>17</sup>D. W. Robertson, Jr., "Some Medieval Literary Terminology," SP, XLVIII (1951), 692.

<sup>18</sup>Robertson, A Preface to Chaucer, p. 315.

the fruyt, and lat the chaf be stille." (CT, VII[B],3443). The "fruyt" refers to the sentence and the "chaf" denotes the narrative or surface meaning.<sup>19</sup> The sentence is then what the text or poem states on the surface level.

The intellectual exercise of the mind to perceive hidden truth applies to the study of the Bible. St. Augustine, in his discussion of scriptural obscurities, reveals an attitude concerning the scriptural sentence that becomes not only typically Medieval but is also relevant to later Medieval literature of secular and religious types.<sup>20</sup> The obscurities of the scripture tend to conquer pride and disdain and enhance the discovery of truth through effort used in penetrating the surface.<sup>21</sup> Hence the greatest reward comes to those who search for the truth, which is "plainly said elsewhere,"<sup>22</sup> for "what is sought with difficulty is discovered with more pleasure."<sup>23</sup>

The search for an inner, hidden meaning is not limited to a reading of the Bible. Petrarch's poetic theory that "a poet adorns the truth... with veils so that it may be hidden from the unworthy, but to the more ingenious and studious readers, the search for it will be more difficult and the discovery, in consequence, more pleasant"<sup>24</sup> reflects St. Augustine's scriptural aesthetics. Boccaccio, whose Genealogia became "a

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<sup>19</sup>Robertson, "Some Medieval Literary Terminology," p. 692.

<sup>20</sup>Robertson, A Preface to Chaucer, pp. 52-53.

<sup>21</sup>St. Augustine, On Christian Doctrine, trans. D. W. Robertson, Jr. (New York, 1958), p. 37 (Bk. II, VI, 7).

<sup>22</sup>Ibid. (Bk. II, VI, 8). <sup>23</sup>Ibid.

<sup>24</sup>Robertson, A Preface to Chaucer, p. 16.

standard manual for both painters and poets"<sup>25</sup> says poetry "veils truth in a fair and fitting garment of fiction."<sup>26</sup> Boccaccio thus continues the "direct analogy between Augustinian scriptural aesthetics and the aesthetics of poetry":<sup>27</sup>

Surely no one can believe that poets invidiously veil the truth with fiction, either to deprive the reader of the hidden sense, or to appear the more clever; but rather to make truths which would otherwise cheapen by exposure the object of strong intellectual effort and various interpretation, that in ultimate discovery they shall be more precious.<sup>28</sup>

The true beauty of a literary work comes then from the inner or underlying truth and not from the surface narrative or from the figurative expression; yet, the surface, too, can be pleasing. St. Augustine advises using eloquence to make truth attractive for those who would not respond to crude surface but adds "it is a mark of good and distinguished minds to love the truth within the words and not the words."<sup>29</sup> St. Augustine distinguishes between the "use" and "abuse" of beauty,<sup>30</sup> stating that a proper use of beauty involves a moving from the object to the "Trinity, which is the highest good and is immutable":<sup>31</sup>

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<sup>25</sup>Ibid., p. 63.

<sup>26</sup>Boccaccio on Poetry, ed. and trans. C. G. Osgood (New York, 1956), p. 39 (Bk. XIV, Pr. VII).

<sup>27</sup>Robertson, A Preface to Chaucer, p. 62.

<sup>28</sup>Boccaccio on Poetry, p. 60 (Bk. XIV, Pr. XII).

<sup>29</sup>St. Augustine, p. 136 (Bk. 4, XI, 26).

<sup>30</sup>Ibid., p. 9 (Bk. I, IV, 4).

<sup>31</sup>Ibid., p. 29 (Bk. I, XXXIII, 37).

Thus in this mortal life, wandering from God,  
 if we wish to return to our native country  
 where we can be blessed we should use this world  
 and not enjoy it, so that the "invisible things"  
 of God "being understood by the things that are  
 made" may be seen, that is, so that by means of  
 corporal and temporal things we may comprehend  
 the eternal and spiritual.<sup>32</sup>

Since anything beautiful, natural or artificial, is beautiful only  
 in its usefulness, it would not be the surface narrative but the sentence  
 or higher doctrine that contains the beautiful. Boccaccio's insistence  
 that readers must search diligently for the inner meaning stresses the  
 importance of the sentence for a true appreciation of poetry:

You must read, you must persevere, you must sit  
 up nights, you must inquire, and exert the utmost  
 power of your mind. If one way does not lead to  
 the desired meaning, take another; if obstacles  
 arise, then still another; until, if your strength  
 holds out, you will find that clear which at first  
 looked dark.<sup>33</sup>

It becomes harder to find the sentence as the narrative takes on a  
 complexity of surface charm and similitude. During the late Gothic  
 period, Chaucer's literary period, the Gothic visual and literary arts  
 become so attractive that the modern reader is in danger of failing to  
 see the sentence for the surface.<sup>34</sup> In following the surface narrative  
 of Troilus and Criseyde, one may see Troilus as the "ideal lover"<sup>35</sup>

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<sup>32</sup>Ibid., p. 10 (Bk. I, IV, 4).

<sup>33</sup>Boccaccio on Poetry, p. 62 (Bk. XIV, Pr. XII).

<sup>34</sup>Robertson, A Preface to Chaucer, p. 205.

<sup>35</sup>Percy Van Dyke Shelly, The Living Chaucer, (Philadelphia, 1940),  
 p. 138.

or may perceive that Chaucer "extols the delights of earthly 'felicitie'"<sup>36</sup> or may believe that the Epilogue "constitutes Chaucer's final stamp of approval on the conduct of his hero."<sup>37</sup> Such views are limited by the inclination of the modern reader to search for the author's meaning in the surface narrative. The sentence or underlying meaning makes clear that Chaucer does not endorse Troilus' actions.

In contrast to a concept of the Epilogue as a supporting statement of Troilus' behavior, a surface reading may lead one to discern in Troilus and Criseyde a "pagan love" to which the Epilogue becomes a "retraction."<sup>38</sup> Robertson, in a definitive discussion of Romanesque and Gothic arts, visual and literary, reveals that the absorption of non-scriptural materials into Christian reference begins in Romanesque art and continues with little change into the period of Gothic art.<sup>39</sup> Classical models are retained in the arts but are fitted into Christian reference. For example, Ulysses becomes a figure for Christ and the mast to which he is tied symbolizes the cross<sup>40</sup> so that "the pagan wisdom of Ulysses becomes the wisdom of Christ."<sup>41</sup> According to Robertson, it is against the evidence of the visual arts to assume that the "classical elements in the

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<sup>36</sup>H. S. Bennett, Chaucer and the Fifteenth Century in The Oxford History of English Literature, eds. F. P. Wilson and Donamy Dobree, II (Oxford, 1965), 62.

<sup>37</sup>Thomas A. Kirby, Chaucer's Troilus: A Study in Courtly Love (Gloucester, 1958), p. 282.

<sup>38</sup>Howard, p. 116.    <sup>39</sup>Robertson, A Preface to Chaucer, p. 145.

<sup>40</sup>Ibid., p. 143.

<sup>41</sup>Ibid., p. 144.



literature of the period are merely decorative, or are 'pagan' in their implication."<sup>42</sup> The poetic fables of pagan literature serve a definite purpose that is comparable to the function of figurative expression in the scriptures: poetic fables, in Christian usage, become veils that often make the surface attractive and that always cover the underlying meaning. Poetic fables also serve as "a common source of exemplary materials for preachers"<sup>43</sup> and "the pagan deities and their attributes" tend to form a fairly consistent "iconological language"<sup>44</sup> in the Middle Ages. Robertson makes clear that fabulous material from pagan literature is in essence a veil: "The classical idea that poetic fables, in one way or another, are veils covering underlying truths enjoyed an unbroken tradition throughout the Middle Ages."<sup>45</sup> It becomes equally clear that Romanesque art is a continuation of St. Augustine's theory of the proper use of beauty since Romanesque art, visual and literary, seeks "not to exploit the beauty of the visible world, but rather to portray that world in such a way as to call attention to the invisible ideas which lay beneath it."<sup>46</sup> Thus Chaucer is not writing of pagan love in Troilus and Criseyde; he is simply utilizing the tradition of his time in concealing his sentence with a traditional poetic veil.

The significant change that does occur from the Romanesque period to the Gothic period is not one of principle but of "spectacular surface development"<sup>47</sup> so that the "literary artist of the Gothic period could

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<sup>42</sup>Ibid., p. 145.

<sup>43</sup>Ibid., p. 355.

<sup>44</sup>Ibid., p. 359.

<sup>45</sup>Ibid., p. 344.

<sup>46</sup>Ibid., p. 145.

<sup>47</sup>Ibid., p. 171.

maintain a surface elegance or grace...while depicting in satiric fashion what he regarded as the most dangerous of evils."<sup>48</sup> It is this surface charm that makes the sentence difficult for the modern reader to detect, particularly in the works of Chaucer. Chaucer reveals a genius "capable not only of grasping abstract concepts but also of perceiving the significance of concrete materials as manifestations of those concepts."<sup>49</sup> The result is a verisimilitude of surface narrative that is misleading to the modern reader who is trained to explore the narrative. Robertson states that such narrative appeal is a tribute to Chaucer's art but is not to be confused with the underlying meaning of the work.<sup>50</sup>

It is this surface charm of the late Gothic period that can so veil the sentence that one may see a convention of "courtly love"<sup>51</sup> in Troilus and Criseyde with a consequent view of the Epilogue as a repudiation of the poem.<sup>52</sup> Robertson's research into Medieval art and culture places such a convention outside the main tenets of Medieval tradition:

The strange doctrines which result from a misunderstanding of Gothic elegance, both in art and literature, are frequently subsumed under the term "courtly." But there is no evidence whatsoever that medieval feudal courts generally entertained doctrines and attitudes radically at variance with the ordinary traditions of medieval culture.<sup>53</sup>

Although many critics define the poem in terms of a code of courtly love, the sentence does not reveal Troilus' love as ideal. A search for the sentence indicates that Troilus' love becomes a love of the physical

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<sup>48</sup>Ibid., p. 205.    <sup>49</sup>Ibid., p. 279.    <sup>50</sup>Ibid., p. 280.

<sup>51</sup>Kittredge, p. 130.    <sup>52</sup>Ibid., p. 143.

<sup>53</sup>Robertson, A Preface to Chaucer, pp. 205-206.

as an end in itself, an idolatrous love. It becomes the cupidinous love of which St. Augustine warns and the love for an earthly object that Boethius says stems from a misdirected will. To perceive the love of Troilus as ideal in its adherence to a code leaves the sentence of the poem, in Boccaccio's terms, "veiled."

An accurate reading of Troilus and Criseyde comes, then, from an understanding of the sentence. An aid in understanding the sentence, as well as an aid in penetrating the veil of the surface, lies in an awareness of the hierarchical values that constitute the philosophic mode of the period. In essence, hierarchical values, central in Medieval thought, lie at the root of sentence and are the focal expression of the sentence in the Epilogue of Troilus and Criseyde.

#### HIERARCHY

Hierarchy permeates every structure of Medieval life. In Boece, Chaucer's translation of Boethius' De Consolatione, Lady Philosophy defines and distinguishes in terms of faculty of perception the hierarchical structure in all of creation. At the apex is God or divine Intelligence. Descending in order are reason, imagination, and the senses. Significantly each ascending order is inclusive of all below it but is exclusive of all above:

For the wit comprehendith withoute-forth the figure  
of the body of the man that is establisschid in the  
matere subgett; but the ymaginacioun comprehendith  
oonly the figure withoute the matere; resoun surmountith  
ymaginacioun and comprehendith by an universel lokynge  
the comune spece that is in the singuler peces; but  
the eighe of the intelligence is heyere, for it

surmountith the envyrounyng of the universite, and  
 loketh over that bi pure subtilte of thought thilke  
 same symple forme of man that is perdurably in  
 the devyne thought. In which this oughte gretly  
 to ben considered, that the heyeste strengthe to  
 comprehenden things enbraseth and contienith the  
 lowere strengthe; but the lowere strengthe ne  
 ariseth nat in no manere to the heyere strengthe.

(Boece, V, Pr. 4, 156-174)

There is a rigid ladder of ascendancy in the order of creation so that the lowere "ne ariseth nat in no manere" to the higher; man cannot become God. Reason is the faculty of man and places man just below God, divine Intelligence. This logical hierarchy of creation is also present, according to Medieval view, in man himself. It is important to understand that this inner hierarchy of man is a moral one in which reason must have ascendancy over passion or sensuality. If man's reason falls and upsets the inner hierarchy of dominance over passion, man steps down in his inner hierarchy to the animal level and "is torned into a beeste" (Boece, IV, Pr. 3, 127). It is only in the proper relationship of reason over passion and through the exercise of reason that man may truly be man, made in the image of God.

Marriage is a term often used in the Middle Ages to denote this right relationship in the inner hierarchy and to indicate the proper relationships in the earthly hierarchy. The force of marriage as an indication of a proper hierarchy is expressed by Chaucer's Parson, in whose definition true marriage "is a ful greet sacrement" (CT, X [I], 917):

This is verray mariage, that was establissed by  
 God, er that synne bigan, whan natureel lawe was  
 in his right poynt in paradys; and it was ordeyned  
 that o man sholde have but o womman, and o womman  
 but o man, as seith Seint Augustyn, by manye resouns.

(CT, X [I], 920)

The reasons for this ordinance of true marriage are hierarchical:

First, for mariage is figured bitwixe Crist  
and holy chirche. And that oother is for a  
man is heved of a womman; algate, by ordinaunce  
it sholde be so. (CT, X [I], 921)

This relationship is marked by the ascendancy of man over woman, "as  
shewed Crist whan he made first womman" (CT, X [I], 924):

For he ne made hire nat of the heved of Adam, for  
she sholde nat clayme to greet lordshipe. For ther  
as the womman hath the maistrie, she maketh to  
muche desray. (CT, X [I], 925-926)

Thus the institution of marriage that defines a proper husband-wife  
relationship reflects the inner marriage of reason to passion. In the  
same manner, marriage in every external earthly hierarchy reflects the  
marriage of the moral hierarchy within man. In reference to religion,  
Robertson states that the term marriage indicates the ascendancy of  
Christ over the Church and also denotes the various hierarchies within  
the Church: that is, Christ is wed to the Church and within the Church,  
the bishop is married to his dioceses and the priest to his flock. In a  
symbolic way, every Christian participates in the marriage of Christ to  
Church when his moral hierarchy is such that his reason is married to his  
passion or his spirit is ascendant over his flesh.<sup>54</sup>

In terms of state, a prince has ascendancy over his kingdom; he is  
married to it. Within the kingdom or state lies a succession of hier-  
archies of different city officials, hierarchies that form an integral  
part of the hierarchy of the kingdom.<sup>55</sup> Each external hierarchy is moral

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<sup>54</sup>Ibid., pp. 374-375.

<sup>55</sup>D. W. Robertson, Jr. Chaucer's London (New York, 1968), p. 74.



in nature for it is governed by the state of the inner hierarchy of each man involved. The internal hierarchy of man is then central to every external hierarchy in which he participates; it is in essence a determining factor or ordering principle in every aspect of life.

Since every external hierarchy reflects the inner hierarchy of the man involved, the relation of the inner hierarchy to the outer hierarchy is particularly important in one who has the moral responsibilities of a prince. The prince in his marriage to his kingdom is husband to all of the varying degrees of hierarchies that constitute the kingdom. The prince maintains the proper marriage of ascendancy over his kingdom when he possesses an inner marriage of reason over passion. It is in this inner hierarchy and hierarchy of prince-state that Troilus moves in terms of the sentence of the poem.

Since the internal hierarchy of man is a moral one that affects the external hierarchies of which he is a part, it is necessary to trace in detail the inner fall of man. In becoming familiar with the steps involved in moral fall, one is able to perceive the stages of Troilus' moral fall. When the passion overrules the reason, the inner hierarchy is turned, in the words of the Parson, "up-so-down":

And ye shul understonde that in mannes synne is every manere of ordre or ordinaunce turned up-so-down. For it is sooth that God, and resoun, and sensualitee, and the body of man been so ordeyned that everich of thise foure thynges sholde have lordshipe over that oother; as thus: God sholde have lordshipe over resoun, and resoun over sensualitee, and sensualitee over the body of man. But soothly, whan man synneth, al this ordre or ordinaunce is turned up-so-down. (CT, X [I], 259-262)

Sin is then a departure from reason. The steps of the triumph of

sensuality or passion over reason are those found in the Fall of Adam:

There may ye seen that deedly synne hath, first  
suggestion of the feend, as sheweth heere by the  
naddre; and afterward, the delit of the flessh,  
as sheweth heere by Eve; and after that, the con-  
sentyng of resoun, as sheweth heere by Adam.

(CT, X[I], 330)

Robertson cites several Medieval versions of this Fall but all center on this basic pattern set forth by the Parson. Man in general falls in the manner of Adam when his inner hierarchy is upset. Suggestion enters the senses as the Serpent. Eve, carnal appetite or lower reason or passion, takes pleasure in the senses and thus causes Adam, higher reason, to consent; thus, they are expelled from Paradise.<sup>56</sup>

Involved in this Fall is the principle of love as defined by St. Augustine:

I call "charity" the motion of the soul toward the enjoyment of God for His own sake, and the enjoyment of one's self and of one's neighbor for the sake of God; but "cupidity" is a motion of the soul toward the enjoyment of one's self, one's neighbor, or any corporal thing for the sake of something other than God.<sup>57</sup>

The ascendancy of reason over passion or sensuality in the inner hierarchy tends toward the love of Charity. To upset the inner order by placing passion over reason results in a movement toward cupidity and moral fall. By pursuing cupidity, one falls to the bestial level in the inner hierarchy. There is a hierarchical relationship here in that before the Fall man had the gift of reason; and the beasts, without reason, were controlled by concupiscence necessary to perpetuate their kind. Man's reason became corrupt in the Fall and he acquired the concupiscence of the beasts for his protection and propagation. Concupiscence is not evil

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<sup>56</sup>Robertson, A Preface to Chaucer, pp. 72-74.

<sup>57</sup>St. Augustine, p. 88 (Bk. III, X, 16).

in its order but is a corruption of good that wisdom and love must repair.<sup>58</sup>

In examining the nature of reason, one can then understand the manner in which concupiscence is put in its proper hierarchical order. Reason is composed of memory, intellect, and will. If the will is subordinate to the other two parts, then the hierarchy of reason is in order and the psyche reflects "the Trinity... and the Image of God in man."<sup>59</sup> In the Fall man's reason was corrupted and his will became misdirected.<sup>60</sup> The problem in keeping concupiscence in its proper hierarchy is one of will; for, if the will is dominant in its disobedience, the Image of God in man is corrupted as a result.<sup>61</sup> It is this misdirection of will that becomes apparent in Troilus' love for Criseyde; for, Troilus so submits to a cupidinous love for Criseyde that his will is corrupted and his moral fall is inevitable.

Will is the source of moral action but love is the force that moves the will. The loves of Charity and of cupidity become not only "two poles of the medieval Christian scale of values"<sup>62</sup> but also the propelling forces that move a man's will to take a direction in life toward

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<sup>58</sup>Robertson, A Preface to Chaucer, p. 27.

<sup>59</sup>D. W. Robertson, Jr., "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," Speculum, XXVI (1951), 26.

<sup>60</sup>Robertson, A Preface to Chaucer, p. 27.

<sup>61</sup>Robertson, "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," p. 26.

<sup>62</sup>Ibid., p. 24.

either love. The Medieval concept that each man is a pilgrim through life is described by St. Augustine as an inner journey between two cities: Babylon, the city of cupidity, or Jerusalem, the city of Charity.<sup>63</sup> Thus a man who enjoys earthly objects "for the sake of something other than God"<sup>64</sup> is moved in his will by cupidity toward a "Babylon of the individual mind, a Babylon of society" and eventually "to an ultimate Babylon in eternal damnation."<sup>65</sup> The directional force of cupidinous love is revealed in Boethian philosophy: if a man places a transient earthly object, or object of cupidity, above all else, then he mistakes the "yiftes of Fortune" (Boece, Bk. II, Pr. 5, 5) for "the sovereyne good" (Boece, Bk. II, Pr. 8, 29-30).

This movement toward cupidity involves a "fear of earthly misfortune,"<sup>66</sup> a fear that is evident in the actions of both Pandarus and Criseyde, who follow Fortune. This fear is clearly seen as man subjects himself to Fortune and consequently with his misdirected will becomes a victim of Fortune (Boece, Bk. II, Pr. 1). Fear also accompanies a movement toward Charity, but this fear is a "fear of God which leads to wisdom."<sup>67</sup> It is only through the proper hierarchy of wisdom over passion that one finds the peace of Jerusalem in the inner hierarchy, in society, and in eternity.<sup>68</sup>

A perception of this two-fold directional force of love as it acts on the will in the maintenance of moral hierarchy is essential to one

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<sup>63</sup>Robertson, A Preface to Chaucer, p. 373.

<sup>64</sup>St. Augustine, p. 88 (Bk. III, X, 16).

<sup>65</sup>Robertson, "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," p. 28.

<sup>66</sup>Ibid.      <sup>67</sup>Ibid.      <sup>68</sup>Ibid.

seeking sentence in Troilus and Criseyde. Troilus, presented with two directions of love, wills himself toward cupidity. His action, destructive to himself in moral hierarchy and destructive to Troy in political hierarchy, makes clear throughout the poem the sentence expressed in the Epilogue: it is only through wisdom, or the exercise of reason, that man can rise above the adversity or prosperity of Fortune, can see life in its proper perspective, and can perceive the eternal through earthly objects. Implicit throughout the poem and explicit in the Epilogue is the awareness that of paramount importance to man, to society, and to the whole of creation is the ascendancy of reason over sensuality or passion in man's inner hierarchy.

The relation of moral hierarchy to earthly hierarchy becomes more direct when considering the relation of prince to state. The inner fall of man's moral hierarchy has grave implications for a prince and his state. Robertson discusses the Medieval view of a prince that John of Salisbury sets forth in his Policraticus: "A prince was theoretically a wiser man than any of his subjects, formed of a more refined metal better able to bear the divine image."<sup>69</sup> The moral obligations of a prince are clear since a prince is married in the Medieval sense to his state and should be a father and husband to his people.<sup>70</sup> According to John Fisher's analysis, John Gower, whose "moral earnestness and social conscience may

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<sup>69</sup>D. W. Robertson, Jr., "Chaucerian Tragedy," Chaucer Criticism, eds. Richard J. Schoeck and Jerome Taylor, II (Notre Dame, 1961), 93.

<sup>70</sup>Robertson, A Preface to Chaucer, p. 169.



have influenced Chaucer's artistic development in the 1370's,"<sup>71</sup> perceives the moral hierarchy of a ruler as central in the order of a state; for, in "an ordered state, reason must rule and not bestial passion."<sup>72</sup> The departure from reason, or sin, moves man down in his inner hierarchy to an animal level so that he becomes "a beeste" (Boece, Bk. IV, Pr. 3, 127). The social or political significance is stressed by Gower in this inner hierarchical descent to a bestial level; for, the ascendancy of passion over reason in the moral hierarchy of a prince results in social chaos and political disorder in the outer hierarchy of the kingdom.<sup>73</sup> According to John of Salisbury, there are far-reaching effects in the up-and-down hierarchy of a prince, for the fall of a prince "involved an especially disturbing loss of potential and at the same time, through his neglect of duty, a significant disruption of the earthly hierarchy."<sup>74</sup> To the initial steps of suggestion, delight, and consent of man's fall would be added the fourth step of "neglect of duty" for a prince. The relationship between the inner and outer hierarchy of a prince is dominant in Troilus and Criseyde; the political chaos of Troy accompanies the inner hierarchical fall of Troilus.

The sentence of Troilus and Criseyde reveals that the fall of Troilus and the fall of Troy are unified. The political fall of Troy becomes

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<sup>71</sup>John H. Fisher, John Gower: Moral Philosopher and Friend of Chaucer (New York, 1964), p. 215.

<sup>72</sup>Ibid., pp. 180-181.      <sup>73</sup>Ibid., pp. 180-186.

<sup>74</sup>Robertson, "Chaucerian Tragedy," p. 93.

dominant as the moral fall of Troilus as man and prince occurs, reflecting with clarity that political stability is, in essence, moral stability. The First Book projects this fall in a double sense, for it depicts Troilus' neglect of duty that is involved in the fall of Troy and proposes the three steps of suggestion, delight, and consent that Troilus follows as he upsets his inner hierarchy in the fashion of Adam. Books II and III concentrate on the neglect of duty and on the fall of Troilus' inner hierarchy; Books IV and V emphasize the consequences of this fall of a prince as the fall of Troy becomes dominant.

Before turning to the First Book to begin the unveiling of sentence, it is imperative that one understand the integral relation of fall of Troilus and fall of Troy. The force of double fall emerges even on the surface level. Significantly, Chaucer so convincingly embodies the abstract in concrete facts of the surface narrative that the unity of double fall is apparent, even if not fully comprehended, to those who work on the surface narrative alone. Kittredge is the first to perceive a bond between the doom of Troy and that of Troilus:

The fate which darkens the loves of Troilus and Cressida is strangely intensified (in our apprehension of it) by the impending doom of Troy. This is no mere rhetorical analogue-- no trick of symbolism. Their drama is an integral part of the great Trojan tragedy.<sup>75</sup>

Kittredge further observes that it is "the impendent doom of Troy that parts the lovers; and from this time forward, there is no separating their fate from the fate of the town."<sup>76</sup> Although Kittredge does not seek the

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<sup>75</sup>Kittredge, p. 117.

<sup>76</sup>Ibid., p. 120.

sentence and consequently does not pursue just how this doom is the tragedy of both Troilus and Troy, he nevertheless feels that this doom is prevalent throughout the poem:

Thus, from first to last, the loves of Troilus and Cressida are bound up with the inexorable doom that hangs over the city. The fate of Troy is their fate.<sup>77</sup>

The Trojan background does not escape the attention of Lowes who supports Kittredge in the importance of the background.<sup>78</sup>

It is a tribute to Chaucer's genius in veiling his sentence with seemingly realistic narrative details that Kittredge and Lowes are correct, even though limited, in their perception of the doom of Troy and Troilus as integrally connected. Searching for Chaucer's meaning on the surface level of Troilus and Criseyde permits, at best, a partial understanding of the poem; for, Kittredge and Lowes do not perceive the sentence or Chaucer's underlying meaning. It is this sentence that not only defines the force unifying Troilus and Troy in fall but also reveals the thematic note of fall that unifies the Epilogue with narrative.

Working on the veil of surface alone is not only limiting in perception but can also be misleading; it can result in a limitation of the poem to the love drama with a consequent dismissal of the Trojan fall. For

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<sup>77</sup>Ibid., pp. 120-121.

<sup>78</sup>Lowes does not perceive the significance of the Trojan background to the extent that Kittredge does but notes a "two-fold background: a setting, on the one hand, within the beleaguered city... while, on the other hand, never for long out of consciousness, and passing at intervals sharply from background into foreground, looms the siege." Lowes feels that the "sense of impending fate lends to the gayety and beauty of the earlier episodes... a peculiar poignancy." John Livingston Lowes, Geoffrey Chaucer and the Development of His Genius (Boston, 1934), p. 180.

example, Robert D. Mayo confines the poem to the love story and maintains it is to distort "the narrative values of the poem"<sup>79</sup> to attribute importance to the Trojan setting. To Mayo, Kittredge and Lowes are totally in error in attaching importance to the Trojan background, for "Troy as a doomed city, or a city of any kind, does not thus figure in the background of the *Troilus*...."<sup>80</sup> Mayo, in searching for Chaucer's meaning in the love story of the surface narrative so narrows the poem that he reduces the Trojan siege to "a somewhat indistinct background to the love drama."<sup>81</sup> Thus, in searching for Chaucer's meaning on the narrative surface, one may perceive but not fully understand the significance of fall or one may altogether move from Chaucer's sentence by disregarding the importance of fall.

#### LEGENDARY HISTORY

To comprehend fully the immediacy of the sentence conveyed by the veil of the narrative, thereby perceiving the thematic unity of the entire poem, one must view the Trojan scene as it applies to Chaucer and to his contemporaries. The search must be made, then, with an understanding of the force of Trojan background that is involved in the legendary history of England. Particularly an understanding of the legendary history, familiar to Londoners and cherished by them, makes clear the impact of this Trojan doom in relation to *Troilus*' fall, as it was intended

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<sup>79</sup>Robert D. Mayo, "Trojan Background of the *Troilus*," *ELH*, IX(1942), 252.

<sup>80</sup>Ibid., p. 255.      <sup>81</sup>Ibid., p. 252

by Chaucer and as it was perceived by his contemporaries.

Chaucer's contemporaries felt a personal involvement in Trojan ancestry and heritage. Robertson maintains that the ideals and the desires of a people lie in a personal conception of history.<sup>82</sup> Brewer cites the importance of a historical sense on the part of the English people because "a sense of national as well as personal identity depends on some feeling for and knowledge of the past."<sup>83</sup> Of particular relevance to the Trojan background in Chaucer's poem is Brewer's assertion that this fervent identification with the past occurs during Chaucer's lifetime:

...there seems to have been in the second part of the fourteenth century an upsurge of feeling about the specifically English past. It was a strong feeling of identity with the previous inhabitants of the land, even where there was little blood-relationship... The English interest in King Arthur is the most extreme example.<sup>84</sup>

Although Brewer extends King Arthur as the highest example of the identity with the past, Robertson indicates that King Arthur is only one chivalric exemplum of what is actually the Trojan origin of England.<sup>85</sup> John Carpenter, a celebrated Common Clerk in London after 1417, whose fame is attested by the naming of streets after him,<sup>86</sup> directed in 1419 a compilation of city customs called the Liber Albus.<sup>87</sup> Robertson includes an excerpt from this book in which Carpenter records the Trojan heritage of London:

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<sup>82</sup>Robertson, Chaucer's London, p. 2.

<sup>83</sup>Derek Brewer, Chaucer in His Time (London, 1963), p. 17.

<sup>84</sup>Ibid., p. 18. <sup>85</sup>Robertson, Chaucer's London, p. 3.

<sup>86</sup>Gordon Home, Mediaeval London (London, 1927), p. 170.

<sup>87</sup>Ibid., p. 364.



In the year from the beginning of the world 4032 and before Our Lord's Incarnation 1200, the city that is now called "London," founded in imitation of Great Troy, was constructed and built by King Brut, the first monarch of Britain, being at first called "New Troy" and afterwards "Trinovant:" of which foundation, building, and construction the River Thames was the cause.<sup>88</sup>

Geoffrey of Monmouth's record of the Trojan origin of England and of London reveals that the Trojan Bryttys receives a command to go to the island called the "White Island" or the "Alban"<sup>89</sup> from the Goddess Diana in a vision:

... he deemed that he saw the goddess before him and speaking to him like this: "Bryttys," said she, "under the setting of the sun, beyond the lands of ffraink, there is an island in the ocean, on every side protected by the sea, in which giants lived aforetime, - but now it is empty. Go thou thither, for it is meet for thee and thy Descendants. And it shall be for thy sons a second troyaf, and there shall be born kings of thy lineage, to whom the whole world shall bow."<sup>90</sup>

The island is then settled by and named for this Trojan nobleman:

And then Bryttys desired to call the island by his own name, and that the race inhabiting it should be called bryttaniaid; this also was by reason of his own name, for he wished to have eternal renown, until the day of judgment. And from that time on, the language of that people was called bryttanec.<sup>91</sup>

Thus in this legendary history of England, Trojan origin is not only seen in the Trojan founder but is also manifested in the naming of the island, of the inhabitants, and of the language. The importance of this Trojan heritage is increased by Bryttys' building a New Troy in London:

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<sup>88</sup>Robertson, Chaucer's London, p. 2.

<sup>89</sup>Geoffrey of Monmouth, Historia Regum Britanniae, ed. Acton Griscom (London, 1929), p. 249.

<sup>90</sup>Ibid., p. 239.      <sup>91</sup>Ibid., pp. 249-250.

And then when the island had been divided, Bryttys desired to build a city. And he went the island's length seeking a place suitable for the purpose. And at last he came to the banks of the river Temys; and he traversed the bank along the sands. And when he found a place lovely and filling his desires, he built a city there and called it troyaf newydd, and thus it was called for a long time; and, then by corruption of that name, it was called trynofant.<sup>92</sup>

To Englishmen, living in the latter part of the fourteenth century and desiring an identity with the past that resulted in a "new sense of national identity,"<sup>93</sup> Trojan heritage served as an inspiration.<sup>94</sup> This inspiration was heightened for Londoners who regarded their city as antedating Rome in its foundation and equalling Old Troy in glory and chivalry.<sup>95</sup> At the same time, the Trojan heritage issued a warning to Englishmen of the fourteenth century. Robertson notes that Englishmen remembered "that Old Troy was burned by the Greeks, having first weakened itself through lust, and that Britain had suffered ... prosperity and adversity, through recurrent weaknesses of its own since its foundation by 'Felix Brutus.'"<sup>96</sup> Thus not only did the glory of Old Troy inspire the English of the fourteenth century, but also the destruction of Troy through abandonment of reason with ascendancy of lust and idolatry carried a warning for Englishmen fully conscious of the Trojan beginning of their nation.<sup>97</sup>

The implication of Trojan heritage as it applies to the fall of prince and state in Troilus and Criseyde would be perceived by an

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<sup>92</sup>Ibid., pp. 251-252.

<sup>93</sup>Brewer, p. 19.    <sup>94</sup>Robertson, Chaucer's London, p. 3.

<sup>95</sup>Ibid., p. 2.    <sup>96</sup>Ibid., p. 3.    <sup>97</sup>Ibid.

audience imbued with historical sense and skilled in seeking the sentence of a work. Certainly John Gower's expression of political and social concern in Trojan terms<sup>98</sup> implies a confidence in the interpretation of legendary history as being contemporary in reference. One may consequently find an analogue for the political and social implications of the Trojan background in the unified fall of prince and state in Troilus and Criseyde by examining the attitude and work of Chaucer's friend and "moral mentor,"<sup>99</sup> John Gower, whom Chaucer significantly addresses as "O moral Gower" in the Epilogue (TC, V, 1856).

Gower's position on social hierarchy is an extension of the Parson's position on moral hierarchy. Just as the Parson states that the order in the moral hierarchy results from an ascendancy of reason over passion, so Gower maintains that the order in the social and political hierarchy results from the governance of reason over passion. Fisher's analysis of Gower's concept of social hierarchy illustrates that social order inevitability stems from moral order: "Reason and human law supported the social hierarchy just as natural law supported the natural hierarchy."<sup>100</sup>

Although Curry believes that Gower "would have disapproved heartily of the whole action"<sup>101</sup> in Troilus and Criseyde, both Fisher and Robertson find and support parallel attitudes in Chaucer and Gower.<sup>102</sup> Robertson aptly summarizes the similar attitudes of hierarchy and of political concern held by Gower and Chaucer:

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<sup>98</sup>Fisher, pp. 172-173.

<sup>99</sup>Ibid., p. 224.

<sup>100</sup>Ibid., p. 170.

<sup>101</sup>Curry, p. 295.

<sup>102</sup>Fisher, pp. 207-215; Robertson, Chaucer's London, pp. 212-213.

Both were concerned because of the grasping Old Law attitude of much of the fourteenth-century society, which frequently evinced a general neglect of spiritual understanding in favor of a lust for visible and tangible rewards; and both showed a strong respect for traditional hierarchical ideals.<sup>103</sup>

Robertson's summary echoes Brewer's description of the second half of the fourteenth century as a period marked by "unusual restlessness and strain in war and wealth, in politics and social relation...."<sup>104</sup> Fisher also notes the closeness of Gower and Chaucer in attitudes during the political unrest of the second half of the fourteenth century: "By this time they were both intimate with the court and concerned about the direction of political affairs."<sup>105</sup>

In exploring Gower's attitudes for an understanding of the Trojan background in Chaucer's Troilus and Criseyde, one finds Fisher particularly helpful. According to Fisher's study, Gower's main theme in his three major poems is "the degradation and transience of temporal love, which turns reason into bestiality."<sup>106</sup> This theme is given social voice in Vox Clamantis. Gower laments the decline of social morality and depicts

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<sup>103</sup>Robertson, Chaucer's London, p. 212.      <sup>104</sup>Brewer, p. 3.

<sup>105</sup>Fisher, pp. 249-250. Significantly, this is the period of time that Root assigns to the composition of Troilus and Criseyde. (Robert Kilburn Root, ed. The Book of Troilus and Criseyde, by Geoffrey Chaucer [Princeton, 1926], pp. xvi-xx.) Root is able to date the writing of the poem on the basis of an astronomical conjunction occurring in 1385 and cited by Chaucer in the third book of Troilus and Criseyde. (*Ibid.*) Since this conjunction of Jupiter and Saturn in the sign of Cancer "had not occurred since the year A.D. 769," (p. xvi) Root marshals considerable scientific and historical evidence to support his conclusion "that the completion of Troilus falls between the spring of 1385 and the early months of 1387," (p. xix) the time signified by Fisher as one of closeness in Chaucer and Gower.

<sup>106</sup>Fisher, p. 94.

the abandonment of reason in bestial figures that results in social chaos.<sup>107</sup> It is in the first book of *Vox Clamantis* that Gower uses New Troy as a figure for London. The contemporary political and social allusions included in this Trojan reference are shown by Fisher:

The use of the familiar eponym New Troy, and the echoes of the sack of Troy in Book 11 of the *Aeneid* (although curiously there are no verbal echoes of Virgil) give the details an epic heightening. Some of the events of the attack upon London and the Tower can be identified beneath the rhetoric and the Homeric nomenclature.<sup>108</sup>

Fisher's discussion makes clear that Gower is not writing a chronicle but a poetic and philosophic meditation on the meaning of history;<sup>109</sup> and, in this context, Gower employs Trojan terms to convey his concern with contemporary political and social trends. In the same manner, Chaucer conveys his social and political concern in using Trojan legend. This awareness is strengthened as one explores the concepts implied in the application of England's Trojan heritage.

Trojan reference is not limited to an identification of London as New Troy; it encompasses as well Trojan figures with a connotation of their character or status. Thus, the chivalric ideal that Hector embodies in legendary history is suggested whenever the Trojan figure of Hector is used. Robertson, for example, reveals that whenever "the chronicler Thomas Walsingham wished to compliment the Black Prince, he called him 'another Hector.'"<sup>110</sup> The line quoted from Gower's *Vox Clamantis* by Fisher is consistent in its projection of Hector as the ideal knight: "The peasant attacked and the knight in the city did not resist. Troy was without a

<sup>107</sup>*Ibid.*, pp. 135-136.

<sup>108</sup>*Ibid.*, p. 172.

<sup>109</sup>*Ibid.*, p. 173.

<sup>110</sup>Robertson, *Chaucer's London*, p. 3.



Hector" (VC, l. 991).<sup>111</sup> It becomes apparent that the inspiration and the warning inherent in the Trojan heritage, especially during a period characterized by a resurgence of pride in and identification with past history, are manifested in literary expressions of praise or warning, according to the political or social situation.

Of prime importance, moreover, for an understanding of the complexity and unity of fall involved in the sentence of Troilus and Criseyde is a political usage of legendary history in fourteenth-century political affairs that renders the name "Troilus" significant. According to Robertson's account, Richard of Maidstone celebrates in a poem the reconciliation of Richard II with the Londoners in 1392. Here in this political context, London becomes "Trenovant" or "Nova Troja" and King Richard is "Troilus" or "Little Troy," thereby projecting the King as a microcosm of London.<sup>112</sup>

A quest for sentence in terms of Medieval hierarchical values with an attendant understanding of legendary history allows one to perceive the moral fall of Troilus as universal man, as prince of state, and in a representative sense as "Little Troy" or the state itself. The imminent doom of Troy encompasses the concept of fall that resounds throughout the poem and serves to unify it. Not only does Troilus fall in his moral hierarchy; but, as a prince, his fall, involving a neglect of duty, has its consequences in the political fall of Troy. There is yet one further aspect of the moral fall inherent in a political fall, for the cupidinous weaknesses that bring about the inner fall of Troilus or "Little Troy" are in miniature those same vices of lust and idolatry that were

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<sup>111</sup>Fisher, p. 173.

<sup>112</sup>Robertson, Chaucer's London, p. 3.

instrumental in the destruction of Old Troy. In the context of Troilus and Criseyde, this fall is a warning to those for whom London is New Troy.

#### CHAUCER'S SENTENCE OF CHARITY

Indeed, Troilus' moral fall mirrors and defines the political fall of Troy, making clear the centrality of the internal, moral hierarchy to every external hierarchy in which it participates. Following, then, is the conclusion that the sentence in Troilus and Criseyde emerges with the imminent fall of Troy, which is emphasized at the beginning of the narrative as Troilus' fall is initiated and again at the ending as Troilus' fall is completed. The sentence achieves full development, however, when inverted moral and political hierarchies and the resultant fall are moved by the poem into a forceful ordering of hierarchies under Charity in the Epilogue.

It is through an understanding of the hierarchical values in Medieval thought and the Trojan impact in English legendary history that one can perceive the unity of fall in Troilus and Criseyde; at the same time, one is able to perceive that the sentence Chaucer implicitly develops in the fall of the narrative and explicitly states in the Epilogue is a sentence of Charity. Chaucer's sentence is not original but is a part of Medieval values that perceive Charity as "a limiting principle in human action generally and in reading or exposition of any kind."<sup>113</sup> Chaucer's sentence of Charity is the same as the "message of the Bible, of the Consolation of Philosophy, of Andreas Capellanus, of Chretien de Troyes, and of a great many other medieval writers."<sup>114</sup>

<sup>113</sup>Robertson, A Preface to Chaucer, p. 343.

<sup>114</sup>Ibid., p. 501.

Thus St. Augustine's belief that "the whole aim of Scripture is to promote Charity"<sup>115</sup> corresponds to the literary aim of a Christian poet: "The sententiae of a Christian poem is always an aspect of Charity."<sup>116</sup> It is this sentence of Charity in The Canterbury Tales that gives thematic unity to the surface narratives that are diversified in development. Chaucer's Prologue to The Tale of Melibee suggests that stories different in surface narrative do not differ in sentence:

" ... for, as in my sentence,  
Shul ye nowher fynden difference  
Fro the sentence of this tretys lyte  
After the which this murye tale I write." (CT, VII, 961-964)

In like manner, the Epilogue of Troilus and Criseyde is not isolated, detached, or retractory; it is thematically unified with the narrative by the prevailing sentence of Charity. The Epilogue is, in essence, an explicit statement of the sentence that has been implicit in the double fall throughout the narrative. The earlier development of Troilus' fall reveals the cupidinous direction of love; and, consequently by contrast, the need for a movement toward Charity is promoted. Implicit all along, then, is the need for Charity, for Divine Love, for ascendancy of reason in a proper hierarchy.

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<sup>115</sup>Robertson, "The Doctrine of Charity in Mediaeval Literary Gardens: A Topical Approach Through Symbolism and Allegory," p. 240.

<sup>116</sup>Robertson, "Some Medieval Literary Terminology," p. 689.

## CHAPTER II

## CONCEPTUAL REALITY OF CHARACTERS AND SETTING IN BOOK I

A pursuit of the sentence in Book I of Troilus and Criseyde must be made with the awareness that Chaucer's poetic veil of verisimilitude and iconographic detail makes the unveiling of sentence difficult. The density of Chaucer's veil requires that in turning to the First Book of the poem one be aware at the offset that Chaucer's concern lies "not in the 'surface reality' but in the reality of the idea."<sup>1</sup> Thus, one must not be misled by the seemingly realistic development of the narrative veil; all characters, settings, and action reflect, develop, or reveal the conceptual reality of the poem. In other words, the narrative itself is not realistic but exemplary in function. The characters are not psychological in the modern sense but are moral entities manifesting in word and action the abstract concepts they embody. Chaucer's purpose of promoting Charity and condemning cupidity emerges from the narrative as a whole, from the thoughts and acts of the characters, and also from the settings.<sup>2</sup>

Even the form of tragedy serves to develop the sentence of Charity. Robertson, in discussing the moral nature of poetry and the various classifications, includes a definition of tragedy made by Radulphus de Longo Campo: "A tragedy is a work altogether in contempt of fortune."<sup>3</sup>

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<sup>1</sup>Robertson, A Preface to Chaucer, p. 248.

<sup>2</sup>Ibid., pp. 247-272.    <sup>3</sup>Ibid., p. 346.

It is within the Medieval framework of tragedy that Chaucer carefully places figurative signs or expressions that move gracefully in the surface narrative while they alert the reader seeking the hidden truth of the poem's sentence. It is, then, essential to the sentence, that one examine this First Book of Troilus and Criseyde with care, noting the concept of tragedy that involves Fortune, the signs of surface that reveal the conceptual reality, and the introductions of characters that convey moral concepts.

Chaucer establishes his tragic protagonist at the start by giving Troilus' status as "the kyng Priamus sone of Troye" (TC, I, 2) and his fall "Fro wo to wele, and after out of joie..." (TC, I, 4). Chaucer thus initiates his poem in accord with the Medieval concept of tragedy defined by Chaucer's Monk:

Tragedie is to seyn a certeyn storie,  
As olde bookes maken us memorie,  
Of hym that stood in greet prosperitee,  
And is yfallen out of heigh degree  
Into myserie, and endeth wrecchedly. (CT, VII, 1973-1977)

More applicable, however, to the irrevocable depth of Troilus' fall as the tragic protagonist are the Monk's introductory remarks to his story:

I wol biwaille, in manere of tragedie,  
The harm of hem that stode in heigh degree,  
And fillen so that ther nas no remedie  
To brynge hem out of hir adversitee. (CT, VII, 1991-1994)

Troilus' fall, for which "ther nas no remedie," is further clarified in the definition of tragedy given by Lady Philosophy. This definition brings in the common idea of Fortune as an instrument in the fall from elevated degree into adversity:



What other thyng bywaylen the cryinges of  
tragedyes but conly the dedes of Fortune, that  
with unwar strook overturneth the realmes  
of greet nobleye? (Glose. Tragedye is to  
seyn a dite of a prosperite for a tyme, that  
endeth in wrecchidnesse.) Textus. (Boece, II, Pr. 2, 67-72)

The "dedes of Fortune" cited by Lady Philosophy become those that involve Troilus in his cupidinous love for Criseyde and are also the "dedes" that occur in the war occupying Troy. To become a victim of Fortune so that the "dedes" of Fortune are destructive involves a pursuit of what Lady Philosophy calls the "yiftes of Fortune" (Boece, II, Pr. 5, 5) or the impermanent earthly objects of cupidity. Thus when one seeks the transient enticements of cupidity instead of the permanent and spiritual objects of Charity, one not only abuses beauty in Augustinian terms but also in submitting to Fortune becomes a victim of Fortune in Boethian terms.

Troilus becomes a victim of Fortune as he turns toward cupidity and submits to an idolatrous love for Criseyde as a result of his misguided search for the ultimate good in what can only be transient. This inner hierarchical fall of Troilus is unfolded against the larger background of doom already discernible in the Trojan situation. The force of the Trojan doom is fully perceived in the awareness that the same cupidinous and idolatrous vices, beginning in Troilus and eventually consuming him, are the same potent agents of destruction active in the doom of Troy.

That Chaucer is concerned with moral and political fall is evident in the launching of the narrative. It is significant to note just how Chaucer follows his proposal in the opening line to tell of the "double sorwe" Troilus undergoes. After an introductory passage, Chaucer then states he will go immediately into the story of Troilus' double sorrow:

For now wil I gon streght to my matere,  
 In which ye may the double sorwes here  
 Of Troilus in lovyng of Criseyde,  
 And how that she forsook hym er she deyde. (TC, I, 53-56)

The surface narrative is sketched in full-- fall, rise, and fall of love. Clearly the sentence is not concerned with just the physical desire, conquest, and loss of Troilus' love for Criseyde; rather, it is cupidinous and idolatrous love with its destructive implications for state and prince that is involved.

Since Chaucer is examining both moral and political fall, he consequently goes "streght" to his "mater" by sounding a note of destruction that vibrates throughout Book I. He thus initiates his "matere" by describing the war that threatens the prosperity of Troy:

Yt is wel wist how that the Grekes, stronge  
 In armes, with a thousand shippes, wente  
 To Troiewardes, and the cite longe  
 Assegeden, neigh ten yer er they stente;  
 And in diverse wise and oon entente,  
 The ravysshynge to wreken of Eleyne,  
 By Paris don, they wroughten al hir peyne. (TC, I, 57-63)

The inevitability of destruction follows in stanza ten, in which Calkas, "a lord of gret auctorite,/ A gret devyn" (TC, I, 65-66) knows by the god "that Troie sholde destroyed be..." (TC, I, 68). Destruction is emphasized in the eleventh stanza, for Calkas knows "by kalkulynge" (TC, I, 71) and by Appollo that the coming of the Greeks will be of such force that "Troie moste ben fordo..." (TC, I, 74.). Again, the inevitability of the destruction is prominent as Calkas prepares to desert Troy:

He caste anon out of the town to go;  
 For wel wiste he by sort that Troye sholde  
 Destroyed ben, ye, wolde whoso nolde. (TC, I, 75-77)

Calkas contributes to the inevitable fall of Troy as he defects to the coming victors, the Greeks, for he offers to the Greeks his power "to rede/In every peril which that is to drede..." (TC, I, 83-84). Calkas in

this act of desertion leaves unprotected his daughter, Criseyde. The fear that Criseyde experiences, as the wrath of the townspeople rise, is doubled for she is a widow and hence has no one to defend her against this treachery and dishonor wrought by her father.

In Criseyde's appeal to Hector for protection against the cry of the city to "brennen, fel and bones" (TC, I, 91) the kinspeople of Calkas, Hector stands as an emblem of Charity, of judgment tempered with mercy;<sup>4</sup> for, he re-instates Criseyde to her former position so that she is "of yonge and olde/Ful wel biloved, and wel men of hir tolde" (TC, I, 130-131). The fear that prompts Criseyde to seek Hector's mercy remains a constant factor throughout the poem in both her actions and decisions. That Criseyde remains fearful and is "slydyng of corage" (TC, V, 825) as she accepts Diomedes is important for the sentence. Emerging then in the first introduction to Criseyde is the fear of earthly misfortune that accompanies love of self or rule by Fortune.

To the inevitable and imminent fall of Troy is added the presence of Fortune. Stanzas twenty and twenty-one vibrate with the strife of battle, now underscoring the concept of Fortune as instrumental in fall, as the victory of battle oscillates between the Greeks and the Trojans:

... and thus Fortune on lofte,  
And under eft, gan hem to whielen bothe  
Aftir hir course, ay whil that thei were wrothe. (TC, I, 138-140)

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<sup>4</sup>The mercy that Hector shows to Criseyde reflects the New Law of Charity. Robertson calls Theseus of The Knight's Tale a "conqueror and an exemplar of wisdom and chivalry"; moreover, the mercy of Theseus defines that of Hector for "the mercy of Theseus clearly 'tempers justice' so that it is a reflection of the wisdom of the New Law." A Preface to Chaucer, p. 261.

Although Chaucer professes that he is not concerned with telling the destruction of Troy, he significantly invests five stanzas in stressing the inevitability of doom in Troy and prefaces the twenty-second stanza, launching the setting of the narrative proper, with a reference to the siege of Troy:

But though that Grekes hem of Troie shetten,  
And hir cite biseged al aboute,  
Hir olde usage nolde they nat letten,  
As for to honoure hir goddes ful devoute....(TC, I, 148-151)

Noticeably, Chaucer, in going immediately to his "matere" thus indicates his sentence by moving from the wider scene of political fall of Troy, already in maturity, to a focus of the ultimate cause in miniature, to an attention on the moral fall of Troilus or "Little Troy." The examination of Troilus' love for Criseyde clarifies the destructive forces in Troy's doom, for Troilus falls in his moral hierarchy as his concupiscent or passion becomes ascendant over his reason and falls in the political hierarchy of being a prince as he places Criseyde in his idolatrous love over all obligations to his state. Thus the internal war and beginning in Troilus, as the narrative starts, reflects and defines the war and defeat already present in Troy.

Before introducing Troilus, Chaucer provides a setting that will project the nature of his sentence. Thus in devoting four stanzas to the setting in which Troilus meets Criseyde, Chaucer thereby makes one aware of the Medieval concept of man as a pilgrim through life, a pilgrim who is moved by love acting on the will toward either cupidity or Charity.<sup>5</sup>

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<sup>5</sup>Robertson, "Doctrine of Charity in Medieval Literary Gardens," pp. 27-28.

If the internal or moral hierarchy is in order, then the ascendancy of reason over passion will allow wisdom, a function of reason, to direct the will toward Charity. An up-so-down hierarchy results in a movement toward cupidity. Chaucer suggests the alternative directions love might take by setting his narrative in April, a time of planting seeds for future growth. This fertile time also suggests that actions or decision will have future results in either cupidity or Charity. April is also the month of Venus, the goddess of love. Thus to the suggestion of movement in growth and the motivating force of love is also added wisdom, for the immediate setting is a Festival to the god of Wisdom. The Festival is thematic in that it projects wisdom as the direction desired. Although the potent force of love, if subjected to wisdom in an ordered hierarchy, can move a man toward Charity, it becomes obvious that love in this poem will not be directed by wisdom.

Troilus is not introduced until line 183. It is important to realize what Chaucer has suggested in the lines preceding the introduction of his tragic protagonist. He has set a background of doom in depicting the defeat of Troy. Clearly in this inevitable doom he places a traitor who defects to Greece and thus insures the downfall of Troy. The daughter of this traitor remains; but, when in Book IV she goes to Greece, she carries the same doom for Troilus that her father holds for Troy. In the actions of both Calkas and Criseyde is the motivating force of fear of misfortunes.

How Criseyde spells this doom for Troilus is suggested in the first physical description Chaucer gives of her:

So aungelik was hir natif beaute,



That lik a thing immortal seemed she,  
 As doth an hevenyssh perfit creature,  
 That down were sent in scornynge of nature. (TC, I, 102-105)

This description suggests the religious imagery that dominates the third book as Criseyde becomes a religion to Troilus and he so falls in his idolatrous love for her that there "nas no remedie" when she goes to Greece and accepts Diomedes. It is then against the large backdrop of defeat maturing in state and the immediate setting of love, with suggested movement toward wisdom, that Troilus is brought into focus in his love for an earthly creature of celestial beauty.

The city is besieged yet the first introduction to Troilus reveals him leading his knights about to look at the ladies present at the Festival:

This Troilus, as he was wont to gide  
 His yonge knyghtes, lad hem up and down  
 In thilke large temple on every side,  
 Byholding ay the ladies of the town....(TC, I, 183-186)

Troilus, as a prince of state whose country is in danger, is guilty of neglect of duty; at the same time, in his taunting of his companions for their susceptibility to love, he is also guilty of pride. He is thus a vulnerable target for Cupid's arrow in his arrogance:

O blynde world, O blynde entencioun!  
 How often falleth al the effect contraire  
 Of surquidrie and foul presumpcioun;  
 For kaught is proud, and kaught is debonaire.  
 This Troilus is clomben on the staire,  
 And litel weneth that he moot descend;  
 But alday faileth thing that fooles wenden. (TC, I, 211-217)

Troilus "clomben on the staire" echoes the parallel fall imminent in Troy as it suggests the moral fall Troilus is about to undergo.

It is the next stanza, however, that suggests the cause of Troilus' fall, the cupidinous love of the physical that will destroy him. The comparison of Troilus' pride with that of "proude Bayard" (TC, I, 218) is

significant in that it moves gracefully in the surface narrative but also alerts the seeker of sentence to the meaning beneath the veil. Not only is Troilus subject to "lawe of kynde" (TC, I, 238) or force of love as Bayard is subject to "horses lawe" (TC, I, 223) but also the implication of flesh is readily apparent. According to Robertson, the "analogy horse/flesh is very old and very common."<sup>6</sup>

Suggested then in this comparison is that Troilus' love as unrestrained flesh must be subjugated under reason. Chaucer expounds on love as a natural force that cannot be withstood. The force of love moves a pilgrim through life and is all powerful:

That Love is he that alle thing may bynde,  
For may no man fordon the lawe of kynde. (TC, I, 237-238)

It is not, then, Troilus' falling in love but rather his falling into the wrong kind of love that is clear as Chaucer stresses the inevitability of love. Thus the reference to Bayard issues a warning that Troilus must place this physical love in its proper order, a warning that is left unheeded as it is followed by the unbridled passion that controls Troilus before the close of Book I.

To turn, then, to the details of Troilus' fall, one finds that Troilus submits to "love's kynde" as he sees Criseyde in the temple and begins his moral fall in the manner of Adam. He follows the stages set forth by the

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<sup>6</sup>Robertson, A Preface to Chaucer, p. 254. The research Robertson includes on this page reveals that the analogy of horse with flesh is common in application. He records St. Gregory's statement (PL, 76, vol. 558); "Indeed the horse is the body of any holy soul, which it knows how to restrain from illicit action with the bridle of continence and to release in the exercise of good works with the spur of charity." Robertson reveals that the analogy is present in the Middle English "Debate of the Body and the Soul" and is summarized by a fourteenth century commentator on Scripture (In proverbia Salomonis [Paris, 1515], fol. ix.): "Thus moraliter our flesh is the horse and the reason spirit is the rider."

Parson of suggestion, delight, and consent. Suggestion then enters Troilus' senses as he looks upon Criseyde. Struck by her beauty, his love is sudden and to the heart:

And of hire look in him ther gan to quyken  
 So gret desir and such affeccioun,  
 That in his hertes botme gan to stiken  
 Of hir his fixe and depe impressioun. (TC, I, 295-298)

Chaucer makes clear the inclination toward cupidity of Troilus' love, for Troilus retires to his room and thus all alone he dwells on Criseyde's beauty:

And whan that he in chambre was allone,  
 He down upon his beddes feet hym sette,  
 And first he gan to sike, and eft to grone,  
 And thought ay on hire so, withouten lette.... (TC, I, 358-361)

Troilus is now in the second stage of fall, the stage of delight marked by dwelling in pleasurable thought on the object with cupidinous satisfaction in mind. The result of such thought is the fall of reason.<sup>7</sup>

Moreover, Troilus' love is decidedly idolatrous in implication as he dwells on Criseyde's physical form:

Thus gan he make a mirour of his mynde,  
 In which he saugh al holly hire figure.... (TC, I, 365-366)

In using the term "mirour" Chaucer suggests the mirror of Narcissus, a popular figure in Medieval literary and artistic forms used to indicate self-love and idolatry.<sup>8</sup> In the same manner, the phrase "mirour of his mynde" makes apparent the Medieval concept of idolatry in which an idol is often "an image in the mind."<sup>9</sup> Chaucer stresses the idolatry involved in Troilus' love, for it is the purely physical that Troilus places as an

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<sup>7</sup>Ibid., p. 75.

<sup>8</sup>Ibid., pp. 93-95.

<sup>9</sup>Ibid., p. 99.

image or idol in his mind. Significantly this thinking on the physical or "al holly hire figure" is constant; it is his heaven in Book III and becomes his hell or "Babylon" as Criseyde deserts him in Books IV and V.

This second stage of moral fall is crucial, for it is here that Robertson notes in his synthesis of moral fall that "alternative courses of action"<sup>10</sup> exist. Troilus could seek Criseyde's virtues or her inner beauty as Walter does Griselda's beauty in the Clerk's Tale; he could therefore direct his love to reason and enjoy a love of virtue that would elevate him. Troilus, however, so dwells in pleasurable thought that his cupidinous desire for Criseyde increases and becomes unquenchable: "For ay thurst I, the more that ich it drynke" (TC, I, 406). The Parson warns that dwelling in thought on subjects "fair to the eyen, and delitable to the sighte" (CT, X, [I], 328) with "delit of the flessch" (CT, X, [I], 330) in the mind results in an up-so-down hierarchy or a love of passion that will destroy one. Although Troilus' final stage of an up-so-down hierarchy, marked by a consent of the reason to the passion, does not occur in the narrative until Book III, Chaucer is concerned with the sentence underlying the narrative. Consequently, Chaucer reveals through the psyche of Troilus the consent of reason to passion, or complete moral fall, that will result from Troilus' cupidinous desire. Troilus, then, in accepting mentally the sovereignty of Criseyde, indicates on the deeper level of the poem the third and final stage of moral fall that will become a reality in the narrative flow by Book III:

For myn estat roial I here resigne

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<sup>10</sup>Robertson, A Preface To Chaucer, p. 75.

Into hire hond, and with ful humble chere  
 Bicomme hir man, as to my lady dere. (TC, I, 432-434)

Thus, Chaucer clearly reveals through the psyche of Troilus the cupidinous direction of Troilus' love; for, it is clear in this second stage of delight that Troilus' idolatrous and cupidinous thoughts of Criseyde will move him toward an inverted moral hierarchy.

Also significant for the deeper level of the poem is that Troilus' movement toward moral fall occurs not only as a man but also as a prince. His cupidinous love so increases with pleasurable thought that neglect of duty is painfully apparent:

So muche, day by day, his owene thought,  
 For lust to hire, gan quiken and encesse,  
 That every other charge he sette at nought....(TC, I, 442-444)

This "hote fir" (TC, I, 445) prevents him from fulfilling his moral obligations to his state. He fights only to gain Criseyde's admiration:

But non hate he to the Grekes hadde,  
 Ne also for the rescous of the town,  
 Ne made hym thus in armes for to madde,  
 But only, lo, for this conclusioun:  
 To liken hire the bet for his renoun. (TC, I, 477-481)

Troilus' cupidinous and idolatrous love consumes him with such desire that he is unable to rise above his state. He consequently perceives death as a welcome release from the unquenchable fires of cupidity:

God wold I were aryved in the port  
 Of deth, to which my sorwe wol me lede! (TC, I, 526-527)

Clearly at this critical point when Troilus needs help in rising from his stricken condition and when the second stage of fall still presents a choice, Chaucer introduces Pandarus. The entrance of Pandarus completes the introduction of concepts to be developed in the sentence that Chaucer veils in the narrative. Significantly, in this second stage of moral fall when



one decides either to pursue the object of beauty for personal satisfaction or to refer it to higher reason, Pandarus offers not the "fetheris" (Boece, IV, Pr. I, 66) of thought that Lady Philosophy extends to Boethius in his need for a perspective; instead, Pandarus offers a worldly view of Fortune that will aid Troilus in his fall and cause him not to rise above his state but to become a victim of Fortune.

On the surface narrative, Pandarus appears as a "fulle frend" (TC, I, 610) to Troilus. Certainly Pandarus and Troilus address each other in some varying degree of "frend" fifteen times during this particular conversation.<sup>11</sup> In depth of sentence, however, the reference of "frend" focuses attention on the role Pandarus plays in Troilus' fall; for in Boethian terms, a true friend leads one only to virtue: "But forsothe freendes schulde nat ben rekned among the goodes of fortune, but of vertu, for it is a ful hooly maner thyn..." (Boece, III, Pr. 2, 55-57). Pandarus' role as an aide to Troilus, as one who helps him rise from his stricken state, becomes clear in Pandarus' cry of "Awake!" (TC, I, 729) to Troilus. This cry echoes that of Morpheus who urges Alcione in The Book of the Duchess to rise above her stricken state.<sup>12</sup> The cry of "Awake!" is also the cry of the Eagle in

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<sup>11</sup>True friendship between Troilus and Pandarus as it appears on the surface narrative is another example of the brilliance of Gothic art that seems to enhance what it really deplores in terms of sentence. Eugene E. Slaughter is therefore not seeking the deeper level of the poem as he perceives Pandarus as the ideal friend: "Chaucer intends Pandarus's role as intermediary, uncle, and friend to be ideal and wholly commendable." "Chaucer's Pandarus: Virtuous Uncle and Friend," JEGP, XLVIII(1949), 186.

<sup>12</sup>Morpheus, in a dream, appears in the form of Alcione's dead husband and urges Alcione to put away her destructive sorrow:

Awake! let be your sorwful lyf!

For in your sorwe there lyth no red. (BD, 202-203)

Alcione's dream is a comment on the Black Knight who becomes a victim of Fortune in his sorrow but who awakens in perception to the spiritual quality of his love for the dead Duchess.

The House of Fame as it literally carries Chaucer on feathers above the blind world.<sup>13</sup> It is with a cry of "Awake!" that these two friends launch their roles as aides to those so blinded by problems that gaining perspective alone is impossible; in the same manner, Pandarus announces his role as an aide to Troilus.

More important than the signal of Pandarus' role is the manner in which Pandarus aides Troilus. It is in Boece, Chaucer's translation of the Consolation of Philosophie, that Pandarus' role finds a definitive parallel. Chaucer carefully patterns Pandarus' speech after that of Lady Philosophy and in this way makes evident just how Pandarus will aid Troilus: It will not be in elevating Troilus in his perspective to seek the spiritual as Lady Philosophy does but will be in so misleading Troilus further into cupidity that destruction is inevitable.

The parallel positions of Pandarus and Lady Philosophy are intensified by the comparison of Troilus' stricken condition with that of Boethius. In Boece, Boethius falls from Fortune and his situation is such that his face is "cast to the erthe hevy and grevous of wepyng..." (Boece, I, Pr. I, 84-85). Lady Philosophy describes the Boethian state of fall:

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<sup>13</sup>Thus soaring above the earth, Chaucer as the narrator of the poem gains a new perspective on his woe, a perspective that indicates the direction of wisdom:

"O God!" quod y, "that made Adam,  
 Moche ys thy myght and thy noblesse!"  
 And thoo thoughte y upon Boece,  
 That writ, "A thought may flee so hye,  
 Wyth fetheres of Philosophye,  
 To passen everych element;  
 And whan he hath so fer ywent,  
 Than may be seen, behynde hys bak,  
 Cloude, "-- and al that y of spak. (HF, II, 970-978)

Allas! now lyth he emptid of lyght of his  
 thoght, and his nekke is pressyd with hev  
 cheynes, and bereth his chere enclyned  
 adoun for the grete weyghte, and is con-  
 streyned to loken on the fool erthe! (Boece, I, M. 2, 28-32)

Pandarus makes clear that Troilus is in the same Boethian situation of not being able to rise: "Lat be thy wo and tornyng to the grounde..." (TC, I, 856). Lady Philosophy comments that Boethius "... is fallen into a litargye, which that is a commune seknesse to hertes that been desceyved" (Boece, I, Pr. 2, 19-21). Her question, "artow like an asse to the harpe?" (Boece, I, Pr. 4, 2-3), is employed by Pandarus. Pandarus thus follows his cry of "Awake!" with charges that resemble Lady Philosophy's call to Boethius and tries to stir Troilus with questions similar to those asked by Lady Philosophy:

"What! slombrestow as in a litargie?  
 Or artow lik an asse to the harpe,  
 That hereth sown whan men the strynges plye,  
 But in his mynde of that no melodie  
 May sinken hym to gladen, for that he  
 So dul ys of his bestialite?" (TC, I, 730-735)

Both Lady Philosophy and Pandarus emphasize their positions as aides to those who are stricken. Lady Philosophy states that she is to be Boethius' physician, his "leche":

"Yif thou abidest after help  
 of thi leche, the byhoveth discovre thy  
 wownde." (Boece, I, Pr. 4, 4-6)

Pandarus, too, is to be a leech to Troilus; and his words echo those of Lady Philosophy:

For whoso list have helyng of his leche,  
 To hym byhoveth first unwre his wownde." (TC, I, 857-858)

In the parallel positions of Pandarus as the "leche" who will help Troilus in his "tornyng to the grounde" and Lady Philosophy as the "leche" who helps Boethius in his state of being "cast to the erthe," the role of Pandarus is thus strikingly defined: he is, in terms of sentence, an inverted

Lady Philosophy. It is not spiritual wisdom but worldly wisdom that is involved in his actions.

That Pandarus conveys the wisdom of the world in actions and words emerges fully when one examines the concepts of Fortune held by him and Lady Philosophy. When Boethius' vision is clouded by his fall from Fortune, Lady Philosophy offers feathers of thought or wisdom as a cure. Hence, the establishment of Pandarus as an inverted Lady Philosophy renders highly significant the discussion of Fortune that Pandarus offers as a cure; it makes clear, in sentence, the absence of reason in Pandarus' view of life and his inability to offer feathers of thought to Troilus.

The limitations inherent in Pandarus' concept of Fortune emerge as Troilus charges that Fortune is responsible for his pain:

"For wel fynde I that Fortune is my fo;  
Ne al the men that riden konne or go  
May of hire cruel whiel the harm withstonde;  
For, as hire list, she pleyeth with free and bonde."  
(TC, I, 837-840)

Pandarus immediately asserts that this turning of the wheel is in reality a comfort:

And yet thow hast this comfort, lo, parde,  
That, as hire joies moten overgon,  
So mote hire sorwes passen everechon. (TC, I, 845-847)

The view Pandarus holds on the mutability of Fortune is so strongly Boethian on the surface level that one may neglect the implications for sentence. Lady Philosophy's belief that "Yif Fortune bygan to duelle stable, she cessede thanne to ben Fortune" (Boece, II, Pr. I, 114-115) is echoed by Pandarus:

"For if hire whiel stynte any thyng to torne,  
Than cessed she Fortune anon to be." (TC, I, 848-849)

It is, however, in Lady Philosophy's advice to Boethius concerning a submission to Fortune's mutability that one can find a definition of Pandarus' view of life:

Thou hast bytaken thiself to the governaunce of Fortune and forthi it byhoveth the to ben obeisaunt to the maneris of thi lady. (Boece, II, Pr. I, 108-111)

Lady Philosophy further adds that to submit to Fortune is to accept her mutability without complaint:

Yif thou approvest here  
and thynkest that sche is good, use hir  
maneris and pleyne the nat; and yif thou  
agrisest hir false trecherie, despise and cast  
away hir that pleyeth so harmfully. (Boece, II, Pr. I, 61-65)

Lady Philosophy's examination of a submission to Fortune thus indicates the demands on the individual involved in an acceptance of Fortune's mutability; at the same time, she indicates the conduct that is expected from one who submits to the capricious nature of Fortune. It is thus in this examination of the nature of one who truly submits to Fortune and hence accepts her whims that Lady Philosophy clarifies the view of life Pandarus reveals throughout the poem.

Pandarus is definitely under "the governaunce of Fortune" (Boece, II, Pr. I, 108-109). He consistently reveals his full acceptance of Fortune's mutability as inevitable; and, in this mutability Pandarus finds promise, for "joie is next the fyn of sorwe" (TC, I, 952). Pandarus thus tries to help Troilus rise from his stricken state by offering him a worldly view that comes from an acceptance of Fortune's mutability. If one is down, then he must go up on the wheel:



"Now, sith hire whiel by no way may sojourne,  
 What woostow if hire mutabilite  
 Right as thyselven list, wol don by the,  
 Or that she be naught fer fro thyn helpynge?  
 Paraunter thow hast cause for to synge. (TC, I, 850-854)

Furthermore, Pandarus is consistent in this concept of Fortune's wheel, for he offers the same advice to Troilus in Book IV by suggesting that Troilus replace his loss of Criseyde by moving up on the wheel of Fortune with a new love.

That Pandarus and Lady Philosophy view the mutability of Fortune in a similar manner serves to illuminate and accentuate the contrast in their positions as aides to those stricken by a loss of Fortune; that is, although Pandarus and Lady Philosophy diagnose the symptoms in the same manner, their remedies make clear their basic differences. Thus, Lady Philosophy does not lead Boethius to an acceptance of Fortune but to a perception of life that enables him to transcend Fortune. Significantly, Lady Philosophy does not offer a restoration of the "yiftes of Fortune" (Boece, II, Pr. 5, 5) that Boethius has lost in his fall from the wheel of Fortune; she enables him to transcend Fortune by offering him wisdom. In definite contrast to Lady Philosophy, Pandarus can offer Troilus no way to rise above Fortune. Pandarus cannot offer what is beyond his perception. Thus, Lady Philosophy's advice to Boethius makes clear what Pandarus cannot perceive:

And yif thou re-  
 membrest wel the kynde, the maneris, and  
 the desserte of thilke Fortune, thou shalt wel  
 knowe that, as in hir, thow nevere ne haddest  
 ne hast ylost any fair thyng. (Boece, II, Pr. I, 20-24)

What is revealing, then, on the sentence level is that Pandarus can give no more than his worldly view allows. Noticeably absent from Pandarus' discussion of Fortune is the reference to wisdom Lady Philosophy makes to Boethius as his leech:

Ne it ne suffiseth nat  
oonly to loken on thyng that is present byforn  
the eien of a man; but wisdom loketh and  
mesureth the ende of thynges. And the same  
chaungynge from oon into another (that is to  
seyn, fro adversite into propserite), maketh  
that the manaces of Fortune ne ben nat for  
to dreden, ne the flaterynge of hir to ben  
desired. (Boece, II, Pr. I, 83-91)

Pandarus' failure to perceive wisdom is highly significant for the sentence of Troilus and Criseyde. His inability to help Troilus rise above the whims of Fortune is due to his own inability to perceive wisdom. Thus in Pandarus' discussion of Fortune, the moral concept he conveys by words is clear. His wisdom is the opposite of Lady Philosophy's. His wisdom is that of the world; and in his inability to perceive the wisdom residing in higher reason, he manifests the moral concept of lower reason. Thus Pandarus is not a friend to Troilus in helping him overcome his woe; he is lower reason, unaided by wisdom, who guides Troilus in the moral fall of inner hierarchy. The actions of Pandarus in Books II, III, and IV reflect the guidance of lower reason in the world.

Book I is then crucial to an understanding of Chaucer's underlying meaning in the poem; by signs that move smoothly on the surface narrative, Chaucer establishes in Book I the definite movement toward cupidity in Troilus' love for Criseyde. Thus, in Book I, Troilus begins his fall by entering the stage of suggestion and by moving into the second stage of

delight, marked by dwelling in thought on the object of cupidity. Chaucer also clarifies the type of reason, lower reason, that is active in the downfall of the inner hierarchy of Troilus by his placement of Pandarus as the one who guides Troilus. Troilus continues this second stage of fall in Book II and completes his third stage of moral fall by consenting to Cresseide's sovereignty in Book III.

## CHAPTER III

## CRISEYDE AS THE EXTERIOR GARDEN OF PARADISE IN BOOK II

That Chaucer's characters relate by word and action the moral concepts they embody is definitely revealed in Book II. This book suggests, by its garden settings and by the actions of Pandarus and Criseyde, the Fall of Adam and Eve in the Garden of Eden. Evident in Pandarus' wooing of Criseyde for Troilus is the concept of lower reason, unguided by the wisdom of higher reason, that he manifests in Book I. In one sense, Pandarus suggests the action of the serpent in the Garden as he entices Criseyde by offering her favorable Fortune in accepting Troilus. In the same exemplary manner, Criseyde's words or thoughts serve to reveal the moral concept she conveys for the poem. Criseyde, like Eve, "hadde delit in the beautee of the fruyt" (CT, X[I], 331); that is, Criseyde is swayed by the physical assets of Troilus and by the situation that is favorable to her. Moreover, Criseyde will have sovereignty over Troilus in love so that the lower reason she exemplifies in earthly beauty will so dominate Troilus that moral fall is inevitable. Since Troilus, Criseyde, and Pandarus are not realistic in a psychological sense but in a moral sense, the garden settings that occur are not literal but iconographic and hence contribute to the underlying principles the characters reveal.<sup>1</sup> The result is a thematic unity implicit in the sentence of the poem.

One seeking the level of sentence should therefore be alert to the

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<sup>1</sup>Robertson, A Preface to Chaucer; pp. 247-257.

opening of Book II, for the setting is May. May, according to Robertson's research of Medieval figurative expressions, is the "month perpetually established in Paradise before the Fall."<sup>2</sup> May is thus important for the sentence of moral fall because moral fall is primarily conveyed in garden settings in Book II. Robertson includes the Fall that John the Scot reveals in the De divisione naturae in which gardens are symbols. One may refer to John the Scot's interpretation of the Fall for a full comprehension of the force of the sentence Chaucer makes implicit in using gardens. This particular version of the Fall perceives Paradise as human nature in which two gardens reside. The interior garden of Paradise, called man, is the habitat of reason, wisdom, and spirit. It contains the Tree of Life and the Well of Life. The exterior garden of Paradise is the woman, the carnal sense, the region of corporal sense or lower reason. This region holds the Tree of Knowledge of Good and Evil and the serpent or illicit delight.<sup>3</sup> The interior garden of Paradise should be married in the hierarchical sense to the exterior. Thus the moral hierarchy of man with marriage of reason to cupidity, passion, or woman is symbolically conveyed in terms of gardens. All error, then, originates in the external garden and "through its delight in the phantasy of a beauty which it falsifies, it may corrupt and pervert the inner region of the garden, just as Eve successfully tempted Adam in the Fall."<sup>4</sup>

Relevant to a pursuit of sentence is an awareness that gardens are significant and fruitful in connotation in Medieval poetry and that in general "they represent a Paradise of celestial delights or a false

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<sup>2</sup>Ibid., p. 257, n. 193.

<sup>3</sup>Ibid., pp. 69-70.     <sup>4</sup>Ibid., p. 71.



paradise of earthly delight, or on the other hand, a paradise which may be viewed as either of the foregoing...."<sup>5</sup> The garden of the Merchant's Tale clearly reveals Januarie's desire to have his earthly paradise with his young bride, May, or to have his "heven in erthe heere" (CT, IV, [E], 1647). It is with a comparable exemplary intent that Chaucer begins the second Book of Troilus and Criseyde with the month of May and includes various references to gardens throughout the book. In Pandarus' wisdom of the world and concept of Fortune, in Criseyde's thoughts and speech, and in Troilus' increasing cupidinous desire, one becomes fully aware that the garden reference in Book II indicates the exterior garden alone, an earthly paradise devoid of higher reason.

The absence of higher reason or wisdom is emphasized in Pandarus' strategem to win Criseyde for Troilus. Thus, Pandarus begins his work by urging Criseyde to forsake her widowhood: "... lat us daunce,/ And lat us don to May som observaunce" (TC, II, 111-112). The dance Pandarus suggests here is developed by the Third Book into "The olde daunce" (TC, III, 695) and consequently has significance for the sentence. Robertson's study is again helpful for he reveals that common to Medieval art is the concept of the New Dance as accompanying the New Song or New Law of Charity and the Old Dance as depicting the Old Song of Cupidity;<sup>6</sup> in definition, then, the "Old Dance is the dance of fornication, spiritual or physical...."<sup>7</sup>

Pandarus follows the suggestion of a dance with the intimation that he has a message of importance for Criseyde. The fear of earthly mis-

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<sup>5</sup>Ibid., p. 386.

<sup>6</sup>Ibid., pp. 127-131, 382.

<sup>7</sup>Ibid., p. 131.

fortune, apparent in Criseyde's appeal to Hector for mercy, arises as Criseyde associates the message with her source of fear, the Greeks:

"For Goddes love; is than th'assege aweye?  
I am of Grekes so fered that I deye." (TC, II, 123-124)

Criseyde's fear consistently moves her to respond in terms of what will benefit her. Consequently, it is significant that Pandarus speaks first of Hector as "the towmes wal and Grekes yerde" (TC, II, 154) and then offers Troilus as "The wise, worthi Ector the secounde" (TC, II, 158) who in fighting the Greeks is "hir deth, and sheld and lif for us..." (TC, II, 201). This suggestion of Troilus as a wall of security is the same noted by Criseyde in Book III; then she perceives Troilus is "to hire a wal/Of stiel, and sheld from every displeasaunce..." (TC, III, 479-480).

Admitting "I wolde hire in my wil bigyle" (TC, II, 270), Pandarus continues his strategem of winning Criseyde for Troilus; consequently, he offers Criseyde a view of Fortune that complements the one he offered to Troilus:

" For to every wight som goodly aventure  
Som tyme is shape, if he it kan receyven;  
But if that he wol take of it no cure,  
Whan that it commeth, but wilfully it weyven,  
Lo, neyther cas ne fortune hym deceyven,  
But ryght his verray slouthe and wrecchednesse;  
And swich a wight is for to blame, I gesse.

"Good aventure, o beele nece, have ye  
Ful lightly founden, and ye konne it take;  
And, for the love of God, and ek of me,  
Cache it anon, lest aventure slake!" (TC, II, 281-291)

In reference to a Fortune beneficial to Criseyde, Pandarus then reveals Troilus' stricken condition of love and begs Criseyde "to make hym lyve or deye" (TC, II, 322); furthermore, he accompanies this plea with a tearful warning that if she refuses Troilus, he himself will die:

" But if ye late hym deyen, I wol sterve--  
 Have here my trouthe, nece, I nyl nat lyen--  
 Al sholde I with this knyf my throte kerve."  
 With that the teris bruste out of his yen....(TC, II, 323-326)

In furthering his argument, Pandarus not only stresses the moral concept he embodies but also reveals the conceptual reality of Criseyde. It is thus honor of reputation that Pandarus begins to stress. He assures her that as her uncle he is concerned with her honor and is no "baude" (TC, II, 353). He continues to stress the absolute safety of her reputation and in speaking of preserving the honor of her name he makes clear that it is honor of appearance that is dear to both Criseyde and Pandarus. Even with the repeated assurance that her honor will be kept, Criseyde significantly thinks, "I shal felen what he meneth, ywis" (TC, II, 387). Clear in this thought and evident throughout the book is Criseyde's deliberate weighing of advantages to herself before she decides on a course of action. It is her fear of misfortune, however, that prompts her mental debates. Thus, when Pandarus assures her that his proposal is innocent and designed only to make Troilus happy, he immediately follows such assurance with a warning of the brevity of beauty that will bring her sorrow if she does not "cache" (TC, II, 291) her adventure. This warning moves Criseyde in fear:

Criseyde, which that wel neigh starf for feere,  
 So as she was the ferfulleste wight  
 That myghte be.... (TC, II, 449-451)

Criseyde then consents to keep Troilus from dying if she can keep her "honour sauf" (TC, II, 480).

With this initial consent gained, Pandarus then begins his work of wooing Criseyde for Troilus. Significant for sentence is the garden reference. Pandarus states that Troilus' confession of love occurs "In- with the paleis gardyn, by a welle" (TC, II, 508); thus, not only the

exterior garden emerges for sentence but also the idolatry present in it is clear. The well, in Medieval symbolism, is Cupid's well or "the mirror in the mind where Cupid operates"<sup>8</sup> and thereby suggests the idolatry in the mirror of Narcissus. This garden suggests the absence of Charity in the cupidinous and idolatrous direction of this love. It is by this well, Pandarus relates, that Troilus confesses to the God of Love:

"Lord, have routhe upon my peyne,  
Al have I ben rebell in myn entente;  
Now, mea culpa, Lord, I me repente!" (TC, II, 523-525)

Idolatry is again suggested in the religious tone of the confession.<sup>9</sup> Furthermore, idolatry is also present in the setting of May; according to Robertson, May is "associated with 'amoenitas' and luxuria."<sup>10</sup> "Amoenitas" is the central garden in Andreas Capellanus' De amore where the most greivous sin of idolatry occurs,<sup>11</sup> and luxuria is a Medieval figure of cupidity with the mirror of idolatry in her hand.<sup>12</sup>

Chaucer appropriately moves from this idolatry in the religious tone of Troilus' love to an examination of the object of this love; that is, Chaucer reveals the moral nature of Criseyde in her mental debate. Thus, when Pandarus gains Criseyde's consent and leaves, Criseyde retires to her

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<sup>8</sup>Ibid., p. 95.

<sup>9</sup>Arthur E. Hutson notes that the religious reference would be recognized by fourteenth-century Christians. Mea culpa appears in the Confiteor and is recited before confession. Hutson perceives the Act of Contrition, said after Confession, is paraphrased in Pandarus' admonition to Troilus after Troilus' confession, "Thus sey with al thyn herte in good entente"(I, 935). "Troilus' Confession," MLN, LXIX (1954), 468-470.

<sup>10</sup>Robertson, A Preface to Chaucer, p. 257.

<sup>11</sup>Robertson, "Doctrine of Charity in Mediaeval Literary Gardens," pp. 36-37.

<sup>12</sup>Robertson, A Preface to Chaucer, pp. 92, 141.

room to review what has been said. Prefacing Criseyde's mental weighing of the situation is the appearance of Troilus outside her window. He is hailed in the vein Pandarus first describes him:

And ay the peple cryde, "Here cometh our joye,  
And, next his brother, holder up of Troye!" (TC, II, 643-644)

Significantly, this description, first suggested by Pandarus in order to allay Criseyde's fear of the Greeks, appears before her mental debate starts; at the same time, the description suggests the moral obligation Troilus should show in time of war instead of the cupidinous and idolatrous love he reveals.

It is at this point, however, that suggestion of the senses enters Criseyde's heart:

Criseyda gan al his chere aspien,  
And leet it so softe in hire herte synke,  
That to herself she seyde, "Who yaf me drynke?" (TC, II, 649-651)

There is a discernible difference, however, in Criseyde's stage of suggestion from that of Troilus' stage. Troilus thinks only of the physical beauty of Criseyde, of "al holly hire figure" (TC, I, 366); Criseyde considers much more:

And gan to caste and rollen up and down  
Withinne hire thought his excellent prowesse,  
And his estat, and also his renown,  
His wit, his shap, and ek his gentillesse;  
But moost hir favour was, for his distresse  
Was al for hire.... (TC, II, 659-664)

Even in this stage of suggestion, Criseyde's moral nature is revealed.

Significantly, that which impresses her most is that Troilus' "distresse/Was al for hire...."; consequently one notes that her appraisal of Troilus is in essence a deliberate and selfish one. Chaucer is careful to make clear that Criseyde's love is deliberate and "in no sodeyn wyse" (TC, II,



679). Hence, Criseyde's underlying conceptual value is revealed in the mental debate she undergoes before she consents to love Troilus.

This scene of mental soliloquy parallels Troilus' woe. Criseyde is alone after suggestion enters her senses. It is not, however, in pleasurable thought she dwells. She considers fully the advantages to be gained and "in hire thought argue" (TC, II, 694.) how practical and beneficial to herself will loving Troilus be. Thus, an understanding of Criseyde as a moral entity will be gained by examining the nature of her mental argument.

She considers Troilus' physical appearance and his "gentillesse" (TC, II, 702) and concludes it would be an honor for her "estat and also for his heele" (TC, II, 707) to accept him. Also, Troilus' status as a prince carries with it power so that to reject him might be injurious to her estate:

"If I wolde outreliche his sighte flee,  
Peraunter he myghte have me in dispit,  
Thorugh whicch I myghte stonde in worse plit.  
Now were I wis, me hate to purchase,  
Withouten nede, ther I may stonde in grace?" (TC, II, 710-714)

Since in every thing "there lith mesure," (TC, II, 715), she feels she might accept his love without losing her honor for "N'avantour seith men, certein, he is noon..." (TC, II, 724). Thus her honor of appearance would be safe. She reveals then the selfish basis inherent in her argument; it is reasonable that Troilus love her even though he is able to have "Of al this noble town the thriftieste/To ben his love, so she hire honour save" (TC, II, 737-738):

"I am oon the faireste, out of drede,  
And goodlieste, whoso taketh hede,  
And so men seyn, in al the town of Troie.  
What wonder is though he of me have joye? (TC, II, 746-749)

The next turn of her argument is especially significant on the level of

sentence. Criseyde reveals that she will have what the Parson calls an "up-so-doun" hierarchical relationship with Troilus. The Parson makes clear that if a "womman hath the maistrie, she maketh to muche desray" (CT, X [I], 926). Criseyde makes emphatic that she, as worldly beauty, will have what the Wife of Bath proposes and what the Parson warns against: "maistrie." Thus the up-so-doun hierarchy is evident:

"I am myn owene womman, wel at ese,  
I thank it God, as after myn estat,  
Right yong, and stonde unteyd in lusty leese,  
Withouten jalousie or swich debat:  
Shall noon housbonde seyn to me 'chek mat!'" (TC, II, 750-754)

Clearly, this "maistrie" reflects the dominance of cupidity. Criseyde confirms Pandarus' appraisal of love to Troilus in which Pandarus asserts that of the two loves, "Celestial, or elles love of kynde" (TC, I, 979), Criseyde's love is "naught to ben celestial..." (TC, I, 983); Criseyde herself admits "I am naught religious" (TC, II, 759) as she concludes she will accept Troilus. Immediately, fear permeates Criseyde "So that for feere almost she gan to falle" (TC, II, 770). This fear is for the strife of jealousy and the harm of "wikked tonges" (TC, II, 785) that can come from love; it is clearly the wrong kind of fear that accompanies the love of cupidity. This fear of misfortune is overshadowed by Pandarus' promise of "goodly aventure" (TC, II, 281); hence Criseyde's conclusion is that which Pandarus would consider appropriate:

"He which that nothing undertaketh,  
Nothyng n'acheveth, be hym looth or deere." (TC, II, 807-808)

Criseyde indicates her self-love that seeks to win the favor of Fortune in her decision to love Troilus "lest aventure slake" (TC, II, 291). This cupidinous direction of love is further revealed in a garden setting. Here, Criseyde's fears of jealousy and strife in love, subdued by a

promise of beneficial Fortune, are dissolved by Criseyde's perception of Antigone's song. This scene is highly significant for sentence; it is Chaucer's addition to his source of Boccaccio's Filostrato and should alert the reader to Chaucer's intention or sentence. Antigone sings of love that tends toward Charity:

"This is the righte lif that I am inne,  
To flemen alle manere vice and synne;  
This dooth me so to vertu for t'entende,  
That day by day I in my wille amende. (TC, II, 851-854)

Criseyde does not perceive the virtuous nature of love in the song; only the absence of jealousy and peril in love pertain to her. In every aspect of mental debate and consideration of fear, Criseyde reveals an absence of Charity. It is consistent then with the moral concept Criseyde conveys in word and thought that her final decision to love Troilus is made in garden reference:

A nyghtyngale, upon a cedir grene,  
Under the chambre wal ther as she ley,  
Ful loude song ayein the moone shene,  
Peraunter, in his briddes wise, a lay  
Of love, that made hire herte fressh and gay.  
That herkned she so longe in good entente,  
Til at the laste the dede slep hire hente. (TC, II, 918-924)

The nightingale and tree suggest the exterior garden of earthly paradise. The nightingale, however, has further significance for sentence. In Robertson's study of Medieval gardens, the nightingale signals the awakening of carnal love.<sup>13</sup> It is obviously this same kind of love that is beginning in Criseyde. The chamber wall is also significant in that it

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<sup>13</sup>Robertson, "Doctrine of Charity in Mediaeval Literary Gardens," pp. 39-40.

suggests the walled gardens of cupidity and idolatry common in Medieval literature.<sup>14</sup> Thus, in Criseyde's final acceptance, the reference to a garden setting indicates the outer garden of false and illusory earthly delights.

In every consideration, fear, and decision, Criseyde conveys only the physical preoccupations. There is at no time a reference to Charity, wisdom, or virtue. Thus, one can expect no more from Criseyde than her moral nature reveals. She consistently acts in response to self-love, self-fear, and vanity. Her final decision to love Troilus, made in garden reference, thus manifests the moral concept she conveys. She is the physical beauty of the world that is by nature transient.

The absence of Charity, notable in Criseyde's nature, is also evident in Troilus' reaction to Pandarus' success in gaining Criseyde's consent. Seen here in Troilus' response are the complete dependence of Troilus on Pandarus in this wooing of Criseyde and also the neglect of duty resultant in such submission to lower reason:

And to Pandare he held up bothe his hondes,  
And seyde, "Lord, al thyn be that I have!  
For I am hool, al brosten ben my bondes.  
A thousand Troyes whoso that me yave,  
Ech after other, God so wys me save,  
Ne myghte me so gladen....(TC, II, 974-979)

The wisdom of Charity is totally lacking in the concept Pandarus conveys. His actions exemplify the lower reason guided by Fortune he manifests in speech. He thus actively woos Criseyde for Troilus. He leads Troilus in the art of gaining his cupidinous desire by advising Troilus on the style and subject of a love letter to Criseyde. Pandarus delivers this

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<sup>14</sup>Ibid., p. 40.

letter to Criseyde, appropriately in a garden, and insists that Criseyde respond. He even arranges to have Troilus ride by so that Criseyde again sees Troilus with physical pleasure:

Criseyde, which that all thise thynges say,  
To telle in short, hire liked al in-fere,  
His person, his aray, his look, his chere....(TC, II, 1265-1267)

Aiding Troilus as an inverted Lady Philosophy, Pandarus returns Criseyde's letter to Troilus, who "Encressen gan desire, of which he brente" (TC, II, 1337). Significantly as Troilus' desire increases, so does his dependence on Pandarus: "But to Pandare alwey was his recours..." (TC, II, 1352).

With the cupidinous fires so present in Troilus, Pandarus moves into his last strategem of securing Criseyde for Troilus. As one aiding Troilus to rise from his state of woe, Pandarus plans the first meeting of Troilus and Criseyde by promoting a deception involving not only Criseyde but also members of Troilus' family. Pandarus manufactures a story of intended harm to Criseyde which arouses within her the fear of earthly misfortune inherent in her response to any situation. Hence, Criseyde follows Pandarus' advice and seeks protection at Deiphebus' house where Troilus, in submitting to this deception, lies in bed, feigning illness as a ruse to see Criseyde alone. Just before Criseyde enters the room where the ailing Troilus lies, she reveals the selfish motive behind her acceptance of Troilus:

...hire herte lough.  
For who is that ne wolde hire gorifie,  
To mowen swich a knyght don lyve or dye? (TC, II, 1592-1594)

Book II thus serves to reveal by the actions, words, and thoughts of the characters and also by the garden symbolism a conceptual reality implicit in sentence. Thus, Troilus' dependence on Pandarus reveals the inner



submission to lower reason and consequently prepares for the completion of moral fall in Book III. It is not until Book III, however, that Troilus secures Criseyde and gains what becomes his heaven or his earthly paradise. It is then that "Pandarus hath fully his entente" (TC, III, 1582).

## CHAPTER IV

## EARTHLY PARADISE OF FALSE DELIGHTS IN BOOK III

It is significant for the hidden level of meaning in the poem that Chaucer devotes Book II to the stratagems of Pandarus as he woos Criseyde for Troilus but delays the actual physical meeting of Troilus and Criseyde until Book III. The Third Book depicts Troilus' "wele" which is physical, maturing from his first physical meeting of Criseyde into the physical "hevene" Troilus enjoys with Criseyde. The Third Book is a realization, then, of the earthly paradise projected in the garden reference in Book II. Thus the Third Book is not only Troilus' "wele"; it is also Troilus' third stage of moral fall, that of the consent of his reason to passion or the consent of his higher reason to his lower reason. Significantly, Troilus' inner hierarchical fall occurs as he outwardly submits to Criseyde's sovereignty in love. The religious imagery permeating this Third Book indicates the idolatry of Troilus' love and thereby defines the depth of his moral fall; for, in his idolatry of physical beauty and the false earthly paradise of physical pleasure, Troilus so falls in his moral hierarchy that he becomes a victim of Fortune in Books IV and V. The Third Book contributes to the development of the sentence as it traces Troilus' third stage of moral fall. His precipitation from "wele" into "wo" can be fully perceived as an irrevocable fall in his moral hierarchy, occurring in his idolatry of Criseyde above all other obligations or happiness.

In this first physical meeting, resulting from Pandarus' deception, Criseyde reveals her love of self and reliance on favorable Fortune in

her deliberate appraisal of each situation in terms of its benefit to her.

Hence, she is not pressured by Troilus' plea or by the urgency Pandarus adds:

And Pandare wep as he to water wolde,  
And poked evere his nece new and newe,  
And seyde, "Wo bygon ben hertes trewe!  
For love of God, make of this thing an ende,  
Or sle us both at ones, er ye wende." (TC, III, 115-119)

Even though Criseyde has already accepted Troilus in her mind, she nevertheless insists on knowing the "fyn" (TC, III, 125) of Troilus' intention. Her love is indeed "in no sodeyn wyse" (TC, II, 679); Criseyde seeks the favor of Fortune in every situation. Reassured, then, that Troilus will keep her "honour sauf" (TC, III, 159), Criseyde accepts Troilus' love with a condition of "sovereignete" (TC, III, 171) in love that reflects the up-so-down hierarchy of "maistrie" (CT, X[1], 926) the Parson warns against. At the same time, it is the same desire for sovereignty that appears in Criseyde's mental debate in Book II (750-756). It is a condition necessary to any acceptance of Troilus, even though he is a prince:

"But natheles, this warne I yow," quod she,  
A kynges sone although ye be, ywys,  
Ye shal namore han sovereignete  
Of me in love, than right in that cas is...." (TC, III, 169-172)

Thus, Criseyde's sovereignty in love, accepted by Troilus, indicates the ascendancy of concupiscence in Troilus' inner hierarchy. The idolatry in such a relationship is emphasized by the action of Pandarus, who falls on his knees in a religious attitude:

Fil Pandarus on knees, and up his eyen  
To heven threw, and held his hondes highe,  
"Immortal god," quod he, "that mayst nought deyen,  
Cupid I mene, of this mayst glorifie;  
And Venus, thow mayst maken melodie!" (TC, III, 183-187)

Moreover, Pandarus' reference to the "melodie" of Venus is significant on the deeper level of sentence, for it stresses the kind of love Troilus seeks. Robertson asserts that any reference to melody in Medieval literature is significant and symbolic of either the celestial Venus whose music is that of "the spirit and the flesh in harmony with created nature" or the carnal Venus whose melody is "the music of the flesh as it seeks inferior satisfactions as a result of its own concupiscence."<sup>1</sup> It is clear that Pandarus, who knows well the "olde daunce" (TC, III, 695), serves the Venus of carnal love and thus refers to the melody that accompanies the Old Dance of cupidity and sensuality. Noticeable on the level of sentence is the absence of the celestial harmony that accompanies the New Song, New Dance, and New Law of Charity. This is the new melody that Troilus hears in the Epilogue where Charity is explicit.

The Third Book as a whole exemplifies the cupidinous direction suggested in this melody. Obviously it is a paradise of earthly delight that Pandarus intends in his plan for a future meeting of Troilus and Criseyde:

"But I conjure the, Criseyde, and oon,  
And two, thow Troilus, whan thow mayst goon,  
That at myn hous ye ben at my warnynge,  
For I ful well shal shape youre comynge...." (TC, III, 193-196)

Before Pandarus can "shape" the paradise of physical pleasure, he must ease his own fear of misfortune caused by his role of helping Troilus gain the object of desire, Criseyde. In aiding Troilus, Pandarus has become "swich a meene/ As maken wommen unto men to comen..." (TC, III, 254-255); thus he confesses a fear of worldly condemnation if his role is revealed:

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<sup>1</sup>Robertson, A Preface to Chaucer, p. 126.

"And were it wist that I, thorough myn engyn,  
 Hadde in my nece yput this fantasie,  
 To doon thi lust, and holly to ben thyn,  
 Whi, al the world upon it wolde crie,  
 And seyn that I the werste trecherie  
 Dide in this cas, that evere was bigonne...." (TC, III, 274-279)

This confession of fear prompts a conversation between Troilus and Pandarus that is meaningful for sentence. It strengthens the principle of worldly wisdom guided by Fortune that Pandarus manifests in his actions and also reveals Pandarus' inverted concept of virtue. At the same time, the conversation reveals the extent of cupidity in Troilus' inner hierarchy. Pandarus elaborates at length on the virtue of silence in affairs of love, thereby projecting the honor of appearance dear to him and paramount to Criseyde. Furthermore, his conclusion that "Avauntour and a lyere, al is on..." (TC, III, 309) is consistent with his view of virtue in Book I and hence reinforces it. In Book I, Pandarus tells Troilus "That sith thy lady vertuous is al..." (TC, I, 898),

... it sate hire wel right nowthe  
 A worthi knyght to loven and cherice,  
 And but she do, I holde it for a vice." (TC, I, 985-987)

Thus in Book III, the inverted virtue that includes a lover is also a virtue of silence; for in affairs of carnal love to boast or betray a lover is to lie or to break the "biheste" (TC, III, 315). Thus virtue to Pandarus is limited to appearance and his elaborate prevarications are not lies to him but are strategems that support his basic philosophy that "While folk is blent, lo, al the tyme is wonne" (TC, II, 1743).

Pandarus' concept of virtue in which carnal love is dominant defines again his role as an inverted Lady Philosophy. In Boethian terms a true friend leads only to virtue; Pandarus as "fulle frend" leads Troilus to the virtue of appearance in cupidinous delight. Apparent, then, in Troilus'



response to Pandarus' plea for secrecy is the control of cupidity in Troilus' inner hierarchy. In his assurance to Pandarus that he would rather be "Caytif to cruel kyng Agamenoun" (TC, III, 382) than betray Pandarus' efforts, Troilus reveals the depth of his submission to Pandarus' view of life:

"I kan namore, but that I wol the serve  
Right as thi sclave, whider so thow wende,  
For evere more, unto my lyves ende." (TC, III, 390-392)

This statement reveals the state of Troilus' inner hierarchy and marks the third stage of consent into which Troilus now falls. To be enslaved by the lower reason exemplified in the actions of Pandarus results in the ascendancy of lower reason or passion in the inner hierarchy and consequent moral fall. Clearly, Troilus is now enslaved by his passion or lower reason, for Troilus descends to the level of Pandarus in thought and in action. Thus, to Troilus, Pandarus' deed is not a "bauderye" (TC, III, 397) but "gentillesse" (TC, III, 402); furthermore, Troilus now thinks on Pandarus' level, for this is a service of friendship he himself would perform for Pandarus if necessary:

"I have my faire suster Polixene,  
Cassandre, Eleyne, or any of the frape,  
Be she nevere so fair or wel yshape,  
Telle me which thow wilt of everychone,  
To han for thyn, and lat me thanne allone." (TC, III, 409-413)

Clearly, Troilus not only approves the action of Pandarus in wooing Criseyde for him but urges Pandarus to secure this paradise for him: "Perfourme it out, for now is most nede..." (TC, III, 417).

It is clear that Troilus indeed thinks and acts on the level of Pandarus. Pandarus has so successfully led Troilus to a virtue and honor of appearance that Troilus steadily grows in Criseyde's grace and she is "namore afered" (TC, III, 482):

For whi she fond hym so discret in al,  
 So secret, and of swich obeisaunce,  
 That wel she felte he was to hire a wal  
 Of stiel, and sheld from every displeasaunce;  
 That to ben in his goode governaunce,  
 So wis he was, she was namore afered....(TC, III, 477-482)

That secrecy and obedience are the chief qualities Criseyde perceives is significant for sentence; this perception indicates the growth toward Pandarus' philosophy in Troilus as well as the response of Criseyde to favorable Fortune and self-benefit.

More important, however, for the sentence is the honor and virtue of appearance Troilus reveals in his obligations as a prince. Reflecting Pandarus' philosophy, Troilus seeks to "blynd" (TC, III, 528) the world by going "nyght or day" (TC, III, 537) to the temple where he offers sacrifices to Apollo. He creates the appearance of fulfilling his obligation to his country in time of war; for, he seeks wisdom to save his country, to have Apollo "To telle hym next whan Grekes sholde flee..." (TC, III, 544). This action is condemning on the deeper level of the poem in depicting the deliberate neglect of duty and the extent of idolatry. Troilus as a prince whose country is in danger is willfully neglecting his obligations to his country so that when the opportunity arrives for his paradise with Criseyde to begin, his absence will go unnoticed and be attributed to his moral obligations to his state:

If that he were missed, nyght or day,  
 Ther-while he was aboute this servyse,  
 That he was gon to don his sacrifise....(TC, III, 537-539)

The absence of the wisdom that indeed leads to a fulfillment of moral obligations is clearly implicit in this action of Troilus.

These preparations indicate that "Now is ther litel more for to doone" (TC, III, 547) except to bring about this physical paradise:

But Pandarus, that wel koude ech a deel  
 The olde daunce, and every point therinne,  
 Whan that he sey that alle thyng was wel,  
 He thought he wolde upon his werk bigynne....(TC, III, 694-697)

Pandarus illustrates that he indeed knows "every point thereinne" of the "old daunce" of cupidity as he arranges to have Criseyde "Come soupen in his hous" (TC, III, 560) and persuades her that the "huge rayn" (TC, III, 656) must of necessity force her to remain overnight. This is the night Pandarus will "upon his werk bigynne" (TC, III, 697) and thus he hides Troilus in a "stuwe" (TC, III, 698) to await the proper time; he then arouses a fear of jealousy in Criseyde by the deception that Troilus believes she is false to him. This fear is designed by Pandarus to arouse pity in Criseyde for Troilus and make her thus responsive to him. On the deeper level of the poem Criseyde's response to this fear of jealousy is Boethian in tone and comments on the paradise about to begin. In lamenting "O brotel wele of mannes joie unstable" (TC, III, 820), Criseyde refers not to the Boethian wisdom that will transcend the impermanent joy and woe of earth but to the woe present in her own situation. Her conclusion, "There is no verray weele in this world heere" (TC, III, 836) is a comment on the impermanence of earthly beauty manifested in Criseyde, the beauty that constitutes the physical paradise Troilus is about to have. Pandarus "koude ech a deel/The olde daunce" (TC, III, 694-695), for he persuades Criseyde to comfort Troilus at once and not to rise from her bed but to "liggeth stille, and taketh hym right here" (TC, III, 948). Troilus then enters and kneels in idolatry:

This Troilus ful soone on knees hym sette  
 Ful sobrelly, right be hyre beddes hed....(TC, III, 953-954)

Criseyde's assurance of innocence and her avowal that "in thought ne dede

untrewe/to Troilus was nevere yet Criseyde" (TC, III, 1053-1054) so overcome Troilus that he falls "al sodeynly a-swowne" (TC, III, 1092). Pandarus, who knows "every point therinne" (TC, III, 695) of the old dance, quickly acts for Troilus and "into bed hym caste" (TC, III, 1097) and "rente al to his bare sherte..." (TC, III, 1099).

Recovered by Criseyde's assurance of love, Troilus is then "sodeynly avysed" (TC, III, 1186) and claims Criseyde for his own. Her response makes clear, however, her deliberation on and mastery of a situation:

"Ne hadde I er now, my swete herte deere,  
Ben yold, ywis, I were now nought heere!" (TC, III, 1210-1211)

Suggested in the garden reference, used to describe the beginning of this union, is the exterior garden of physical delight, of earthly pleasure:

And as about a tree, with many a twiste,  
Bytrent and writh the swote wodebynde,  
Gan ech of hem in armes other wynde. (TC, III, 1230-1232)

Furthermore, it is "as the newe abaysed nyghtyngale" (TC, III, 1233) that Criseyde opens her heart to Troilus and makes "hym swich feste, it joye was to seene" (TC, III, 1228). Thus the tree and nightingale, that suggested the exterior garden of pleasure and the awakening of carnal love in Criseyde as she accepts Troilus mentally in Book II, are now present in Book III and hence suggest the false paradise of earthly pleasure as Criseyde accepts Troilus physically. One is thus aware that in Troilus' hierarchical fall, his stage of suggestion stresses the physical beauty of Criseyde, his stage of delight stresses the physical form of Criseyde, and the third stage of consent stresses the physical possession of Criseyde. Physical features are then Troilus' heaven:

Hire armes smale, hire streghte bak and softe,  
Hire sydes longe, fleshly, smothe, and white

He gan to stroke, and good thrift bad ful ofte  
 Hire snowisshe throte, hire brestes rounde and lite:  
 Thus in this hevene he gan hym to delite.... (TC, III, 1247-1251)

The inversion of values is emphasized again and again in the religious terms used to describe this love, this "hevene blisse" (TC, III, 1322) of Troilus and Criseyde. Thus Troilus' idolatrous love seeks the "verray good" (Boece, III, Pr. 2, 22) in what can only be transient; the object of his idolatrous love is the physical beauty of Criseyde, by nature impermanent. Significant, on the level of sentence, in indicating the impermanence of Criseyde's nature as earthly beauty and the responsiveness to favorable Fortune inherent in this nature, is Chaucer's addition to the Filostrato of Criseyde's gift to Troilus. Here, in this paradise of earthly joy, at a time of belonging fully to Troilus, Criseyde gives Troilus a sign of her love:

... a broche, gold and asure,  
 In which a ruby set was lik an herte,  
 Criseyde hym yaf, and stak it on his sherte. (TC, III, 1370-1372)

Chaucer thus prepares for a full awareness of the transience of love, manifested in Criseyde's moral nature; for in Book V, when she belongs fully to Diomedes, she gives Diomedes a "broche" (TC, V, 1040) as a token of her love. At the same time, one is aware that Troilus in his idolatrous love for Criseyde, in his seeking the permanent in what is actually one of the "yiftes of Fortune" (Boece, II, Pr. 5, 5), becomes a victim of Fortune; his love cannot be replaced, as is Criseyde's in Book V. Hence the extent of Troilus' idolatry prepares for the destructiveness of it. Troilus makes obvious this idolatry in avowing that Criseyde is his life:



"For how sholde I my lif an houre save,  
Syn that with yow is al the lyf ich have?" (TC, III, 1476-1477)

This paradise is then the exterior paradise of false, illusory pleasures and hence filled with unquenchable cupidinous desires. Noticeably, Troilus in securing Criseyde only increases his desire so that "Desiral newe hym brende, and lust to brede..." (TC, III, 1546). He confesses this increasing desire to Pandarus:

"I hadde it nevere half so hote as now;  
And ay the more that desir me biteth  
To love hire best, the more it me deliteth." (TC, III, 1650-1652)

Not only is Troilus' increasing desire indicative of the unquenchable fires of cupidity but also the covering of deception under which he and Criseyde meet depicts the cupidinous desire that welcomes only the covering of night in this paradise:

But lest this nyght, that was to hem so deere,  
Ne sholde in veyn escape in no manere,  
It was byset in joie and bisynesse  
Of al that souneth into gentillesse. (TC, III, 1411-1414)

Night is a time of heaven to Troilus and day is the "peyne of helle" (TC, III, 1458); thus, like Adam and Eve in their paradise, Troilus desires the protection of night that brings such joy:

"O cruel day, accusour of the joie  
That nyght and love han stole and faste iwryen,  
Acorsed by thi comyng into Troye...." (TC, III, 1450-1452)

Since Troilus' heaven is Criseyde, it is significant that Troilus chooses a garden in which to sing to Pandarus of Criseyde's "womanhede,/ And of hire beaute..." (TC, III, 1740-1741). This song clearly reveals that the beauty of Criseyde is the garden of earthly delights that tends away from Charity; for, in this setting of a garden, Troilus ironically sings of the bond of love that governs the universe with virtue so that

"couples doth in vertu for to dwelle..." (TC, III, 1749). This song is also Chaucer's addition to the Filostrato and emphasizes the inversion of virtue and of love in this book since it is a paraphrase of Boethius' Divine Love that governs the universe with a virtue of "chaste loves" (Boece, II, M. 8, 23).

There is no Boethian virtue in this paradise in which "In joie and suerte Pandarus hem two/Abedde brought, whan that hem bothe lest..." (TC, III, 1678-1679). The love of which Troilus sings is the love of cupidity and cupidinous delight is impermanent; it is a joy based on unstable Fortune:

And many a nyght they wroughte in this manere,  
And thus Fortune a tyme ledde in joie  
Criseyde, and ek this kynges sone of Troie. (TC, III, 1713-1715)

The Third Book then exemplifies the exterior garden of false delights in its inversion of hierarchy and values. It thus reveals the depth of Troilus' submission to an idolatrous love that will lead him to a Babylonian destruction. It is in the Third Book that the depth of Troilus' moral fall is defined so that the inevitability of destruction that begins in Book IV as Troilus becomes a victim of Fortune can be fully perceived.

## CHAPTER V

## FALL FROM FORTUNE IN BOOK IV

The Fourth Book of Troilus and Criseyde reveals the movement toward the Babylonian destruction that St. Augustine indicates is the result of a cupidinous love. In the first three books, Troilus falls in the manner of Adam; at the same time, in his idolatrous love for Criseyde, he abandons himself to Fortune and rises to the highest point of her wheel. Corruption of his inner hierarchy upsets the dominance of his reason so that Troilus becomes a victim of Fortune in Books IV and V as he loses Criseyde, his idol and his gift of Fortune. Thus the Fourth Book is Troilus' "woe," his fall from the "wele" depicted in the garden of physical delight of Book III, an exterior garden of false and illusory delights. Chaucer clearly indicates in his introduction to Book IV that this love is transient and, based on Fortune, is indeed a "joie unstable" (TC, III, 820):

But al to litel, weylaway the whyle,  
Lasteth swich joie, ythonked be Fortune....(TC, IV, 1-2)

Thus Troilus' "wele" is his idolatry of a gift of Fortune and hence he is subject to Fortune's unstable wheel:

From Troilus she gan hire brighte face  
Away to writhe, and tok of hym non heede,  
But caste hym clene out of his lady grace,  
And on hire whiel she sette up Diomed....(TC, IV, 8-11)

Significant for sentence, Chaucer begins the narrative veil of Book IV with a return to the Trojan war, present in Book I as Troilus' moral fall begins and emphatic in Book IV as Troilus' moral fall ends. The destruction of Troy is as inevitable as the destruction of Troilus; for

Calkas again enters the narrative, and on the level of sentence brings in the certainty and imminence of fall for both Troy and Troilus. In a truce arranged for an exchange of prisoners, Calkas asks as a "boone" (TC, IV, 68) that the Greeks exchange their Trojan prisoner, Antenor, for Calkas' daughter, Criseyde. The destruction Calkas carried for the Trojan cause by his desertion to the Greeks is clearly revealed; it is the basis for his request since Calkas' aid to the Greeks is instrumental in the impending Trojan fall:

"And in what forme, or in what manere wise,  
This town to shende, and al youre lust t'acheve,  
Ye han er this wel herd me yow devyse:  
This knowe ye, my lordes, as I leve.  
And, for the Grekis weren me so leeve,  
I com myself, in my propre persone,  
To teche in this how yow was best to doone...." (TC, IV, 78-84)

Calkas reveals with clarity that his desertion to the Greeks insures the destruction of Troy; on the level of underlying meaning, Criseyde's desertion to the Greek Diomedes insures the destruction of Troilus. Thus both father and daughter pursue favorable Fortune and the relationship of Calkas to the fall of Troy is that of his daughter to the fall of Troilus. One must pursue this relationship even further for an understanding of the sentence Chaucer is veiling in the narrative; for, Chaucer is not condemning Criseyde, as he indicates in his introduction:

Allas! that they sholde evere cause fynde  
To speke hire harm, and if they on hire lye,  
Iwis, hemself sholde han the vilanye. (TC, IV, 19-21)

Criseyde's acceptance of the Greek Diomedes that holds destruction for Troilus is consistent with the moral concept she manifests in her action, speech, and thoughts; that is, she exemplifies the impermanence of earthly beauty that is selfish in love and responsive to good Fortune in any situation. Thus the doom of Criseyde's action for Troilus lies in Troilus

himself, in his seeking the permanent happiness of the spiritual in his love of the earthly beauty, by nature transient and fickle. Lady Philosophy defines the "sovereyn good" (Boece, III, Pr. 2, 71) as this ultimate spiritual bliss, as "thilke thing that every man desireth moost over alle thynges" (Boece, III, Pr. 2, 67-69). Thus Chaucer is indicating beneath the veil of the narrative the results of Troilus' seeking what Lady Philosophy calls the "sovereyn good" in a "lady sovereigne" (TC, IV, 316).

Furthermore, Calkas' efforts result in such success for the Greeks that the exchange of one prisoner for Criseyde is granted since the Greeks have "kaught and fetered in prisoun/Troians ynowe" (TC, IV, 106-107) and also since Calkas knows that the burning of Troy is swiftly approaching:

" ... the tyme is faste by  
That fire and flaumbe on al the town shal sprede,  
And thus shal Troie torne to asshen dede." (TC, IV, 117-119)

It is also clear that the "tyme is faste by" for the destruction in Troilus, for Priam and parliament meet during the truce for a discussion of the exchange of Criseyde for Antenor. The moral instability of the ruler is revealed in the political instability of the state revealed at this meeting; Hector is alone in his virtue and wisdom in voting against the exchange of Criseyde:

"Syres, she nys no prisonere," he seyde;  
"I not on yow who that this charge leyde,  
But, on my part, ye may eftsone hem telle,  
We usen here no wommen for to selle." (TC, IV, 179-182)

Troilus' inner hierarchical fall of idolatrous submission to Criseyde forbids his endangering her honor and hence he is silent in the voting. The relation of the moral internal state to the external political state is indicated here. The proper hierarchical wisdom of a ruler, manifested in Hector's vote, is overpowered by the political chaos inherent in moral



instability:

The noyse of peple up stirte thanne at ones,  
 As brewe as blase of straw iset on-fire;  
 For infortune it wolde, for the nones,  
 They sholden hire confusioun desire.  
 "Ector," quod they, "what goost may yow enspyre,  
 This womman thus to shilde, and don us lesse  
 Daun Antenor-- a wrong wey now ye chese--" (TC, IV, 183-189)

The people, in maintaining that Hector chooses "a wrong wey," reveal the upset hierarchy in the state. Chaucer stresses the need for a true rule of wisdom and virtue in showing the blindness of popular rule:

O Juvenal, lord! trewe is thy sentence,  
 That litel wyten folk what is to yerne  
 That they ne fynde in hire desir offence;  
 For cloude of errour lat hem nat discernen  
 What is best is. (TC, IV, 197-201)

Chaucer is definitely revealing the concept that the political stability of a state reflects the moral stability of a ruler. In The Parliament of Fowls, for example, Chaucer indicates that the "commune profit" (PF, 75) is maintained when the proper hierarchical order of ruler is such that he reflects the image of God in his moral hierarchy. Thus, when the ruling eagles refuse the hierarchical order in The Parliament of Fowls, the result is disorder among the lesser birds. Chaucer also makes clear in the Clerk's Tale that the people are unable to know what is best for them. They are bitter when Walter casts out his wife Griselda but are rejoiceful when he chooses a young bride to replace her. Thus Chaucer's depiction of the "cloude of errour" (TC, IV, 200) in the vote of the people concerning the exchange of Criseyde, that "lat hem nat discernen/What best is" (TC, IV, 200-201), is supported by Chaucer's similar conclusion to the fickle reaction of the people to Walter's decision:

"Yours doom is fals, yours constance yvele

preeveth;  
 A ful greet fool is he that on yow leeveth." (CT, IV (E) 999-1000)

Chaucer, in stressing on a narrative level the error of the people in choosing Antenor who "was after traitour to the town/Of Troye" (TC, IV, 204-205), is indicating on the level of sentence the hierarchical order in all of creation that involves a ruler and his state. Thus Chaucer indicates that political hierarchy of a state is a result of the moral strength of its rulers.

The vote in parliament not only denotes the political instability of Troy but also reveals the extent of moral instability in Troilus. In knowing Criseyde must be exchanged for Antenor, Troilus reveals in his manner the complete corruption of higher reason and of will that he has undergone. Lady Philosophy describes to Boethius the hierarchical descent of a man who has lost his reason:

Than folweth it that he that for-  
 leteth bounte and prowess, he forletith to ben  
 a man; syn he ne may nat passe into the condicion  
 of God, he is torned into a beeste. (Boece, IV, Pr. 3, 124-127)

Troilus exemplifies this description as he reacts to Criseyde's exchange in the maddened rage of a "wylde bole":

Right as the wylde bole bygynneth sprynge,  
 Now her, now ther, idarted to the herte,  
 And of his deth roreth in compleynyng,  
 Right so gan he aboute the chaumbre sterte,  
 Smytyng his brest ay with his fistes smerte;  
 His hed to the wal, his body to the grounde  
 Ful ofte he swapte, hymselfen to confounde. (TC, IV, 239-245)

Troilus' submission to Fortune as the god "above the goddes alle" (TC, IV, 268) is total. The potential for greatness he possesses as a prince is inverted to a corresponding depth of idolatry. The result is a capacity for despair unperceived by Criseyde and Pandarus, seekers but not victims

of Fortune. Troilus, however, in making Criseyde his "lyf" (TC, III, 1477) falls into such despair in losing her that added to his bestial actions is the irrational cry of willingness to sacrifice anyone to preserve his idol:

"Allas, Fortune! if that my lif in joie  
 Displeased hadde unto thi foule envye,  
 Why ne haddestow my fader, kyng of Troye,  
 Byraft the lif, or don my bretheren dye,  
 Or slayn myself, that thus compleyne and crye....?" (TC, IV,  
 274-278)

It is appropriate that Pandarus enters the narrative veil now, as in Book I, to offer Troilus aid in rising from his state of woe. This scene, for sentence, clarifies the limitations of Pandarus as an inverted Lady Philosophy and denotes the disaster of adhering to this view of life for Troilus. It is obvious that Pandarus can aid Troilus in Book I when they both seek Fortune; now, however, Pandarus as a follower of Fortune can offer no aid to Troilus who is a victim of Fortune. Pandarus, who moves with the wheel of Fortune, knows that the act of securing Criseyde, a gift of Fortune, in Book I cannot be repeated; Pandarus can offer, however, the expediency of replacing her with another: "If she be lost, we shal recovere an other" (TC, IV, 406). Troilus' response reveals what Pandarus cannot perceive, that this is no "casuel pleasaunce" (TC, IV, 419), as Pandarus calls it, but an idolatrous love that renders Troilus powerless to rise above it or to replace it: "It lith nat in my power, leeve brother" (TC, IV, 458).

Pandarus' "lehecrafft" (TC, IV, 436) is impotent; every argument Pandarus projects, Troilus either refutes or Pandarus himself contradicts by a previous statement or action. In this scene is revealed, on the deeper level of the poem, the idolatry of Troilus for Criseyde; thus Pandarus' advice to seek new physical pleasure because "newe love out chaceth ofte the

olde" (TC, IV, 415) is inapplicable to Troilus' woe. Pandarus follows Fortune; Troilus is a victim of Fortune. Troilus laments, then, not just the loss of physical pleasure in Criseyde but the loss of the spiritual quality he makes of this physical heaven; hence, his despair is not limited to the woe of a lover who is frustrated by an absence of physical delight as Pandarus perceives it. Troilus' despair is a despair of the soul in its spiritual loss that renders Pandarus' cupidinous arguments futile and his philosophy fruitless.

Also significant in this scene is the indication of moral fall in both Troy and Troilus. Pandarus' next approach in aiding Troilus is to suggest that Troilus seize Criseyde in imitation of Paris:

"Thenk ek how Paris hath, that is thi brother,  
A love; and whi shaltow nat have another?" (TC, IV, 608-609)

Troilus in submitting to Criseyde's sovereignty, cannot go against her will or endanger her honor; furthermore, his response moves on the level of sentence to indicate the moral fall involved in the political chaos of Troy, for "this town hath al this werre/For ravysshynge of wommen so by myght..." (TC, IV, 547-548). Chaucer emphasizes his sentence of promoting Charity by condemning cupidity; for, Pandarus' defence of his argument, "Thorugh love is broken al day evry lawe" (TC, IV, 618), supports the cupidity that Lady Philosophy condemns in her fable of Orpheus who, in looking back on Eru-dyce, breaks the laws of the gods and hence loses her. Hence Orpheus exemplifies the loss of the "noble good celestial" (Boece, III, M. 12, 68) by those who look back on earthly things. Lady Philosophy's question "But what is he that may yeven a lawe to loveryes?" reveals the cupidinous destruction of moving from the "sovereyn day" (Boece, III, M. 12, 62) or light

of wisdom into the lawless desire of cupidity. Hence, Pandarus' argument reveals on the hidden level of the poem the Babylonian destruction that results from moving toward cupidity, a destruction now present in doomed Troy by the "ravysshynge to wreken of Eleyne,/By Paris don" (TC, I, 62-63) and present in Troilus by his idolatrous love for Criseyde.

The woe of Troilus parallels the woe of Criseyde on the surface narrative. Criseyde, whose "face, lik of Paradys the ymage,/Was al ychaunged in another kynde" (TC, IV, 864-865), also desires death and Chaucer emphasizes that her woe is great:

Tornede hire tho Criseyde, a wo makynge  
So gret that it a deth was to see. (TC, IV, 855-856)

The significance for sentence is that Criseyde is sincere in her sorrow as it occurs; Criseyde, however, follows Fortune and she can turn her woe into "wele"; that is, Criseyde exemplifies Pandarus' advice to Troilus to seek a replacement, for she moves with Fortune's wheel and accepts Diomedes in Book V. Troilus' woe results from an irreparable loss and thus he is a victim of Fortune.

Chaucer indicates the inevitability of Troilus' destruction in his becoming a victim of Fortune by including a scene in which Troilus, alone at the temple, questions the existence of free will. This passage parallels the questions Boethius asks in his state of fall from Fortune but significantly omits the answers of Lady Philosophy, who enables Boethius on "swifte fetheris" (Boece, IV, M. 1, 1) of wisdom to transcend his horizontal view of Fortune and hence perceive the divine order of creation. Troilus' reason is corrupt and he distorts the Boethian discussion by concluding that destiny is responsible for his fall from Fortune:



"My resonyng of Goddes purveyaunce  
 And of the thynges that to comen be;  
 By which resoun men may wel yse  
 That thilke thynges that in erthe falle,  
 That by necessite they comen alle." (TC, IV, 1046-1050)

There is no vision of ascent from this position of fall available to Troilus; consequently, his reasoning leads him to conclude:

"And this suffiseth right ynough, certeyn,  
 For to destruye oure fre chois every del." (TC, IV, 1058-1059)

This scene is a comment on the perversion of Troilus' reasoning; it reveals that in freely choosing to abandon his reason in his inner hierarchy by submitting to an idolatrous love for Criseyde, Troilus at the same time abandons the means of exercising any further free choice. Hence, Troilus is now a victim of Fortune and his destruction is inevitable.

The final scene in Book IV is also the final meeting of Troilus and Criseyde in their exterior garden of illusory delight. Chaucer reveals in this scene the true inversion of love involved in this pursuit of cupidity. It is significant that Criseyde suggests the cupidinous nature of this love in her proposal that they speak of their woe and find a solution:

"And lat us rise, and streght to bedde go,  
 And there lat us speken of oure wo." (TC, IV, 1243-1244)

The reasoning Criseyde offers reveals the inversion of virtue and wisdom present in this love. Criseyde suggests that she will be "lord" (TC, IV, 1587) of Fortune by moving with Fortune; she will go to Greece and so act upon her father by deception or bribery that she must of necessity be back "Er dayes ten..." (TC, IV, 1320). She rejects Troilus' suggestion that they leave Troy together as being detrimental to their honor, and she soothes his fears that she will find another in Troy and not return. Again and again she pledges her faithfulness:

"For thilke day that I for cherisyng  
 Or drede of fader, or of other wight,  
 Or for estat, delit, or for weddyng,  
 Be fals to yow, my Troilus, my knyght...." (TC, IV, 1534-1537)

Criseyde's reasons for her fidelity and for her love are significant; they are inversions of the lust that occupies both Troilus and Criseyde. They are for the meaning of sentence, the reasons, implicit by absence, that should be the love holding them together and leading them toward the Charity explicit in the Epilogue. Thus one needs to examine what Criseyde says against what Criseyde does. She means to be true and she thinks her love is virtuous:

"For trusteth wel, that youre estat roial,  
 Ne veyn delit, nor only worthinesse  
 Of yow in werre or torney marcial,  
 Ne pompe, array, nobleye, or ek richesse  
 Ne made me to rewe on youre destresse;  
 But moral vertu, grounded upon trouthe,  
 That was the cause I first hadde on yow routhe!" (TC, IV, 1667-1673)

Furthermore, Troilus' control of reason over delight won her:

"And that youre resoun bridled youre delit;  
 This made, aboven every creature,  
 That I was youre, and shal while I may dure." (TC, IV, 1678-1680)

Chaucer makes the nature of his sentence clear in this scene, for Criseyde's belief that their love is that of "moral vertu, grounded upon trouthe" reflects that it is a love of lust, grounded on deceptions. Hence her pledge, "Syn to be trowe I have yow plight my trouthe," serves on deeper level to reveal the inversion of her "trouthe" concerning love, virtue, or wisdom; for, she breaks her vow by becoming unfaithful to Troilus in Book V. Every scene in Book IV serves to exemplify the illusion of an earthly pleasure pursued as an end in itself and the resulting fall from Fortune involved in such a pursuit. All scenes then of Book IV as a whole

indicate the inevitable Babylonian destruction of moral fall when one becomes a victim of Fortune. Book IV serves to indicate the cupidinous direction of this love, a direction which, in Augustinian terms, results in a Babylon of the moral hierarchy and of the political hierarchy; the Fourth Book then prepares for the Babylonian destruction of Troy and Troilus in Book V.

## CHAPTER VI

## FULL DEVELOPMENT OF SENTENCE IN BOOK V

The narrative of Book V is separated customarily in treatment from the final twelve stanzas or the Epilogue. There is no division in theme, however, for the Epilogue is the climax of the entire poem. Thus the Fifth Book of Troilus and Criseyde, in both narrative and Epilogue, completes the development of Chaucer's sentence with its depiction in the narrative of Troilus' hell, relieved only by his death, and its revelation in the Epilogue of Troilus' ascent, effected only after his death. The Fifth Book then develops the inverted hierarchies fully until all the negatives develop into the positives of the Epilogue. The Babylonian hell of Book V is the result of an inner journey toward cupidity in the narrative; the Jerusalem of the New Law of Divine Love in the Epilogue is the explicit end of the reader's response to an inner journey toward Charity, a journey implicit by its absence in the narrative. Chaucer is concerned with conceptual reality in Troilus and Criseyde; thus, the question of Troilus' ascending to heaven as a literal possibility is irrelevant in light of the conceptual demands of the poem. It is thus in fully examining the hell Troilus undergoes in Book V that one prepares for an understanding of the full perception Troilus gains in the Epilogue.

The hell of Book V results from the inverted hierarchy in the moral hierarchy of man and in the political hierarchy of state. The depth of moral fall, greater in a prince, is also the depth of political fall; that is, moral fall results in the death of Troilus and in the burning of Troy. The inevitability of destruction, conveyed in Book IV, is the conceptual

reality of Book V. It is therefore in order to develop this result of cupidity in the inner hierarchy that Chaucer expends much effort in revealing the agony Troilus suffers. Chaucer thereby completes, point for point, the previous developments of Book I-IV. The pilgrimage of Troilus' inner journey toward cupidity, begun in his initial stage of fall in Book I, reaches its fruition in the cupidinous hell of Book V. The destruction of Troy is present from the start; the inexorable pursuit of cupidity that Troilus undergoes is also the cause of political fall. Since political stability is essentially found in the moral stability of the ruler, Chaucer consequently defines both falls by revealing Troilus' fall as man, as prince, and as "Little Troy" or state. Thus one perceives the hell common to every hierarchy in its fallen state by examining the hell occurring in Troilus.

Although Troilus begins his hell of woe when he escorts Criseyde out of Troy to the waiting Diomedes, Criseyde begins her "wele"; for, she starts moving upward on Fortune's wheel by the first day. Diomedes' philosophy, "he that naught n'asaieth, naught n'acheveth" (TC, V, 784), reflects Criseyde's view of Fortune involved in her mental acceptance of Troilus in Book II:

"He which that nothing undertaketh,  
Nothyng n'acheveth, be hym looth or deere." (TC, II, 807-808)

In brief, one notes that by the fateful tenth day, "sodeyn Diomedes" (TC, V, 1024), who moves on Criseyde's level of seeking Fortune, has successfully pressed his love. Soon after, Criseyde undergoes the mental deliberation that is necessary before she makes a decision:

Retornyng in hire soule ay up and down  
The wordes of this sodeyn Diomedes,



His grete estat, and perel of the town,  
 And that she was allone and hadde nede  
 Of frendes help; and thus bygan to brede  
 The cause whi, the sothe for to telle,  
 That she took fully purpos for to dwelle. (TC, V, 1023-1029)

Criseyde's action is harmonious with the nature she consistently manifests throughout the poem; and, in the same manner, she fully intends to be true to Diomede: "To Diomede algate I wol be trewe" (TC, V, 1071).

Troilus' hell begins in the leaving of Criseyde and moves unrelentingly through the various degrees present in this cupidinous hell into the final agony of death. His first night without Criseyde so torments him that like "Ixion in helle" (TC, V, 212), Troilus cries for the physical presence of his lost idol, the possession of which is his heaven in Book III and the loss of which is now his hell in Book V:

"Wher is myn owene lady, lief and deere?  
 Wher is hire white brest? wher is it, where?  
 Wher ben hire armes and hire eyen cleer,  
 That yesternyght this tyme with me were?  
 Now may I wepe allone many a teere,  
 And graspe aboute I may, but in this place,  
 Save a pilowe, I fynde naught t'enbrace." (TC, V, 218-224)

Troilus is unable to follow Pandarus' suggestion of so filling the days with merriment that Criseyde's absence will be dulled for him; he is isolated from others in his despair. The source of his melody of Venus is gone; hence he believes "That no wight sholde maken melodie" (TC, V, 462). Troilus increases his torment by increasing his desire: he relives past pleasures in his memory, lingers over love letters, and remembers every small detail of his idol. In standing before Criseyde's empty palace as before a "shryne, of which the seynt is oute" (TC, V, 553), Troilus fully conveys the idolatry that now torments him. Chaucer moves this cupidinous journey deliberately, agony by agony, to the ultimate death of despair. On

the tenth day, Troilus waits for Criseyde in vain. He stands on the wall, delays the closing of the gate, and finally rationalizes her absence. By the sixteenth day Troilus enters his stage of "jalousie" (TC, V, 1213) and dreams of Criseyde's unfaithfulness, a dream interpreted to signify Diomedes's success with Criseyde. Troilus writes Criseyde without easing his pain; and, by the end of two months, his torment is such that "wel neigh he wex out of his mynde" (TC, V, 1442).

Troilus' final stage of anguish parallels similar developments in Troy. Troilus enters this stage of vengeance when he receives a letter from Criseyde that indicates her love for Troilus is that for a friend. It is at this time that Troilus finds the broche he himself gave to Criseyde pinned on the captured "cote" (TC, V, 1653) of Diomedes. Thus Troilus enters this final stage of hell when he perceives the true nature of Criseyde's avowal of faith based on "moral vertu, grounded upon trouthe" (TC, IV, 1672):

Than spak he thus, "O lady myn, Criseyde,  
Where is youre feith, and where is youre biheste?  
Where is youre love? where is youre trouthe?"  
he seyde.

"Of Diomedes have ye now al this feeste?" (TC, V, 1674-1677)

Significant for the sentence Chaucer veils in his narrative is the destruction of Troy that accompanies the end of Troilus. As Troilus enters this final stage of hell, Hector, the last emblem of wisdom tending toward Charity, is slain by Achilles. The doom of Troy is almost complete. Troilus enters the battlefield with the determination to seek personal vengeance by killing Diomedes and to find release from his torment by seeking his own death. Even though Troilus fights so that "the Grekis boughten deer,/For thousandes his hondes maden deye" (TC, V, 1801-1802), his actions are not the heroic feats prompted by a desire to save his country. They

are desperate actions generated by a despair that drives Troilus to seek release from his torment. Thus it is appropriate that Troilus does not slay Diomedes but is himself killed by Achilles; and, in this act, he receives the coup de grace to a tormenting hell of the highest degree.

Consequently, the only ascent in vision Chaucer can give to Troilus is that after death, after the full inner journey to Babylon of cupidity is depicted. Chaucer pleads before he depicts Troilus's ascent for his "litel myn tragedye" (TC, V, 1786) to be understood:

And for ther is so gret diversite  
In Englissh and in writyng of oure tonge,  
So prey I God that non myswrite the,  
Ne the mysmetre for defaute of tonge.  
And red wherso thow be, or elles songe,  
That thow be understonde, God I biseche!  
But yet to purpos of my rather speche.-(TC, V, 1793-1799)

It is significant that this plea be made before Chaucer reveals Troilus' death and ascent. The ascent that Lady Philosophy offers to Boethius through wisdom so that he sees the earth as a "prykke" (Boece, II, Pr. 7, 43) can be given to Troilus only after his death;<sup>1</sup> that is, Chaucer reveals the full journey of cupidity from its initial choice in the stage of suggestion to the ultimate hell or Babylon of Book V. But, Chaucer promotes Charity by this cupidinous journey; for, he condemns at every turn, on the deeper level of the poem, the disaster that he depicts in the narrative of the poem. Thus, so that his sentence will not be misunderstood, Chaucer

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<sup>1</sup>The ascent Lady Philosophy offers Boethius is also the ascent of Scipion to see the "lytel erthe" (PF, 57) and hear celestial "melodye" (PF, 60). Chaucer as the narrator-poet in The House of Fame gains this ascent on the eagle's back and perceives the world "Ne more semed than a prikke" (HF, II, 907). The ascent motif, prominent in Chaucer's works, is here in keeping with the conceptual reality of the poem.

leaves no doubt to the ascent he wants the reader to view.

Consequently, Troilus gains his ascent after descending to the depth of despair and therefore his ascent becomes complete. Troilus goes "ful blisfully" (TC, V, 1808) to the "holughnesse of the eighthe spere" (TC, V, 1809) and here for the first time is the explicit celestial music that is implicit by its absence in the cupidinous music dominating the poem and bringing about the disaster:

And ther he saugh, with ful avysement,  
The erratik sterres, herkenyng armonye  
With sowmes ful of hevenyssh melodie. (TC, V, 1811-1813)

It is now, in his ascent to a vertical view, that he can see the falseness of earth's pleasures:

And down from thennes faste he gan avyse  
This litel spot of erthe, that with the se  
Embraced is, and fully gan despise  
This wrecched world, and held al vanite  
To respect of the pleyn felicite  
That is in hevene above; and at the laste,  
Ther he was slayn, his loking down he caste. (TC, V, 1814-1820)

Here is the perspective Troilus can not have on earth while he is journeying toward the city of cupidity or Babylon. Implicit in his journey, however, is the opposite journey toward Charity in which one can see the vanity of the "wrecched world" and know that "pleyn felicite" is in "hevene above." Thus Chaucer defines in this ascent the hierarchy in all creation that is in essence contingent on the moral hierarchy within man. Troilus' moral fall keeps this perspective from him, a vision not possible until the Epilogue rights the hierarchy in creation.

This full movement toward the right hierarchy of Divine Love is the explicit message of the Epilogue; thus the poem moves from negative to positive, from implicit need for Charity and condemnation of cupidity to

forceful ordering of hierarchy under Christ and the New Law, from pilgrimage to Babylon or cupidity in its fullness to the celestial Jerusalem or Charity. Chaucer would not be effective in stating that Troilus needs to be virtuous in his love so that stable rule within himself and within his state will result. Chaucer promotes Charity by condemning in the sentence of the poem the cupidinous love depicted in the narrative. Those who search for the sentence of Troilus and Criseyde, as Chaucer intends his poem to be read, find that which is timeless yet fresh in this discovery of truth.

Chaucer is indeed a moral poet and is concerned that his message of moral profundity be understood, even by those who seek the "chaff" of the surface and not the "fruyt" of the underlying meaning. In placing Troilus' ascent in the Epilogue, Chaucer follows the Augustinian principle of using the visible "so that by means of corporal and temporal things we may comprehend the eternal and spiritual."<sup>2</sup> In other words, Chaucer leads those who respond to the surface beauty of the narrative to the underlying beauty of his sentence by providing Troilus' ascent in the Epilogue and the explicit expression of Charity. In this manner, Chaucer is not refuting the narrative by a contradictory Epilogue but is directing those who seek surface attractiveness to the true beauty of his sentence. At the same time, Chaucer reinforces and enriches the perception of those who perceive his hidden truth. Both levels of readers then profit by Troilus' discovery:

And in hymself he lough right at the wo  
 Of hem that wepten for his deth so faste;  
 And dampned al oure werk that foloweth so  
 The blynde lust, the which that may nat laste,  
 And sholden al oure herte on heven caste. (TC, V, 1821-1825)

Troilus can now see what is implicit in the cupidinous action of the

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<sup>2</sup>St. Augustine, p. 10 (Bk. I, IV, 4).



narrative, the "blynde lust" that "may nat laste," the love that keeps one from the proper hierarchical state of perceiving wisdom that Troilus now knows exists in casting the "herte on heven."

At the close of the poem, Chaucer is careful to include an explicit statement about Charity, implicitly developed throughout the narrative, with its universality of application and its relevance to each succeeding age:

O yonge, fresshe folkes, he or she,  
In which that love up groweth with youre age,  
Repeyreth hom fro worldly vanyte,  
And of youre herte up casteth the visage  
To thilke God that after his ymage  
Yow made, and thynketh al nys but a faire  
This world, that passeth soone as floures faire. (TC, V, 1835-1841)

Chaucer thus explicitly states that each man makes an inner journey as a pilgrim, as does Troilus in the narrative; and since "al nys but a faire/ This world," one must move in his hierarchical journey from the vision of the "litel erthe" upward in hierarchical order and "up casteth the visage" to God so that one reflects the image of God in his inner hierarchy. Chaucer asserts the true love of virtue that leads from the cupidinous journey Troilus makes; Chaucer makes explicit what has been implicit in the fall of Troy and Troilus, the need for virtuous love in a right hierarchy that elevates ruler and his country toward God:

And loveth hym, the which that right for love  
Upon a crois, oure soules for to beye,  
First starf, and roos, and sit in hevne above;  
For he nyl falsen no wight, dar I seye,  
That wol his herte al holly on hym leye.  
And syn he best to love is, and most meke,  
What nedeth feynede loves for to seke? (TC, V, 1842-1848)

Chaucer moves from this statement of virtuous love to an indication of the increasing and incessant need for this sentence in the world. Charity

needs ever to be understood and ever to be sought, for Chaucer indicates that it is difficult to move beyond "payens corsed olde rites" (TC, V, 1849) and "thise wrecched worldes appetites" (TC, V, 1851). Chaucer indicates the moral nature of his poem and gives it a contemporary reference by directing his sentence to "moral Gower" (TC, V, 1856), the man who shared with Chaucer a concern over contemporary political affairs in London during the second half of the fourteenth century. Here, then, Chaucer moves from the universality of need for proper hierarchy to a specific reference to a time in contemporary London when, according to Robertson's recording of Peter de la Mare's complaint at Richard's first Parliament, "all other virtue is placed behind, and vice is praised, advanced, and honored."<sup>3</sup>

Chaucer ends his Epilogue and completes the development of his sentence by directing all hierarchies, including his own, under "Crist" (TC, V, 1860) with the prayer that indicates the proper hierarchical direction of all. He asks that Christ defend "Us from visible and invisible foon" (TC, V, 1866) and concludes with a request that man use the world for virtuous love that leads to Divine Love:

So make us, Jesus, for thi mercy digne,  
For love of mayde and moder thyn benigne.  
Amen. (TC, V, 1868-1869)

One, then, in seeking the sentence woven in the narrative veil, finds in the Epilogue a moving and eloquent revelation that increases one's perception of the universality of this message. The poem and Epilogue are thematically unified by the sentence and the discovery of the sentence in the poem leads to the appropriately eloquent expression of its meaning in the Epilogue.

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<sup>3</sup>Robertson, Chaucer's London, p. 222.

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